

the chorister

RESOURCES FOR MUSIC MINISTRY

August/September 2020

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the Song!



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Children from Highland Presbyterian Church in Louisville, Kentucky take a break for a silly picture during dress rehearsal of Mark Burrow's musical *Called* — photo by Doodle Harris.

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Same as Last Year — It's Just Not the Same — Making It Even Better!

BY SUSAN EERNISSE
THE CHORISTER EDITOR

As I work on this issue of *The Chorister*, I eagerly look toward resuming choirs when Fall arrives — just as I always do each summer. I have researched and purchased new materials, dusted off a few tried and true favorites of past years, and mapped out a plan for providing purposeful learning experiences for my preschool and elementary singers.

Yes, the plans have been made, but obviously everything is not the same as last year, not the same as any other year for that matter. In selecting music and resources, I intentionally chose things that could fit into three possible teaching scenarios. You know those three — virtual learning, in-person learning with social distancing measures, and resumption of back-to-normal choir times. Which of those will be put in place remains to be seen for now, but I am fairly sure the last one is by far the least likely to take place. No matter how badly I long for the “good old days” of carefree choir, I must accept reality and determine how best to make it all work for the best interest of the children I serve.

I have been at this children's choir thing a long, long time. It has been my ongoing mission to adapt and modify methods and materials through the years so that lessons remain relevant and full of life. Why should this year be any different? Like each of you, I am determined that whatever the circumstances, whatever the mode of teaching/learning, I want to focus on making it meaningful — whether it is a 10 minute weekly Zoom call or a 30 minute socially-distanced together time with or without singing! I see this happening among my fellow choir directors. The amount of planning and preparation for this choir year is astounding. What joy and hope fills my heart as I hear all that is being done to keep choirs alive as we all keep singing the song in refreshing new ways. Let no one count us out — God has given us a song, and a directive to sing it!

As you scroll the pages of this issue you will find some timely, helpful testimonials and resources:

- An inspiring article by Mark Burrows about being Mr. Mark, about the privilege and responsibility we all have in being Mr. Mark, or Mrs. Susan, or “fill-in-your name”.
- The story of a small church in rural Georgia that has found a way to reclaim group singing through a multigenerational ukulele choir.
- The Anthem Feature is an exciting new *Rote to Note* resource you will not want to miss.
- Our choral editors, Katie Houts and Victor Johnson, have put together *Rehearsal 101* for this issue, highlighting helps for online rehearsals.

I look forward to hearing about all the amazing things that will transpire in church music in the coming year, don't you?

Keep singing the song!

-Susan

Anthem Feature: *From Rote...to Note!* Volume I: Bible Truths

FROM THE CHORISTERS GUILD CATALOG
USES & TIPS BY KATIE HOUTS

As we strive to nurture both the spiritual *and* musical development of children, we look for ways to equip our emerging musicians with essential skills. To form the foundation of musical development we often employ rote instruction — fostering free exploration of the voice, kinesthetic feeling of the steady beat, and an emotional, expressive connection to music. John Feierabend describes this important preparation as the “Tuneful, Beatful, Artful”¹ approach.

As our students progress through rote instruction, there comes a time to introduce music reading skills. We’ve seen the unfortunate decline in musical literacy as fewer families pursue private piano instruction and other activities encroach on school or community choir participation. It is more important than ever to incorporate musical literacy into our rehearsals, but this can be a daunting task, particularly if one doesn’t have a music education background.

This new resource from Choristers Guild, ***From Rote...to Note! (Volume I: Bible Truths)***, provides directors with fun, effective ways to build literacy skills. The collection features eight anthems for developing choirs which introduce foundational music-reading concepts and teach timeless Bible truths. These non-seasonal anthems can be used throughout the year — whenever you are ready to introduce literacy skills to your choir.

Each anthem in this collection includes the following reproducible teaching resources:

- **Singer’s Page (SP)**. The SP includes the singer’s melody only. Being able to focus on one singular staff leads to more success — and less confusion.
- **Discovery Page (DP)**. As directors guide choristers through this interactive material, singers will become familiar with music symbols, vocabulary, and notation. They’ll learn how to follow the roadmap in a music score and how to identify the expressive markings in an anthem.
- **Demo MP3**. This high-quality demonstration track is used in many DPs in the listening exercises, inviting the children to listen as they follow the melody with their finger, decode a rhythmic pattern, or identify expression marks.
- **Accompaniment MP3**. Use the accompaniment track to enhance your in-person or online rehearsal. Accompaniment tracks can underscore a movement activity, establish a time signature, or be used in virtual and live performances.

The full score is also provided for directors, and the purchase of this resource includes a local license to distribute the audio tracks to your choir families.

In our new normal of online and remote learning, now is the time to dive into musical literacy if you haven’t yet begun! These skills and activities can be easily incorporated into an online rehearsal. Small, steady progress is the goal. Not only does musical literacy give children the ability to learn music quickly and confidently, it can open a new world of composition and creation. When a child understands the relationship of melody and rhythm, then learns to read and write notation, this lifelong skill will benefit them in countless ways.

¹ John M. Feierabend, *First Steps in Music* (Chicago: GIA Publications, 2006). 10.

Rehearsal 101: New Resource Pak for Online/Remote Instruction

BY VICTOR JOHNSON AND KATIE HOUTS

As we move into fall and prepare to resume both school and church choral rehearsals, finding repertoire that will be accessible for both in-person and virtual instruction will be a major determining factor to many directors in their repertoire selection process.

When thinking about how our musical rehearsals may be structured, it's important to keep a few new challenges in mind as it relates to virtual rehearsing: How do we warm up a choir online? How can we, as directors, efficiently teach a piece remotely? How do we address vocal technique through repertoire selection? How can we easily distribute the music to our singers? And how can our singers learn their vocal parts independently, or with minimal assistance from parents, guardians, or other family members?

In an effort to provide you with quality repertoire and materials to aid you in successfully navigating the uncharted territory of online teaching, our editorial team has created the **Virtual Learning Resource Pak (VLRP)**. These resource paks are designed to provide you with all of the tools needed to easily facilitate online choral instruction.

EACH VLRP INCLUDES:

REPRODUCIBLE PDF OF SELECT CHORISTERS GUILD ANTHEMS AND *SING!* CHORAL TITLES

Purchase of the VLRP comes with a non-transferable license which gives the owner permission to photocopy the anthem/octavo for their performing organization.

PART-DOMINANT TRACKS

To aid singers in learning their parts, each title includes Part-Dominant Tracks. Each learning track provides a note-by-note, word-by-word rendition of the song for each individual part in the song. The other vocal parts are sung quietly in the background along with the accompaniment, if applicable.

ACCOMPANIMENT TRACK

The purchase of each VLRP includes digital accompaniment tracks, not only for aid in rehearsals, but also for performance use, if necessary. These are high quality accompaniment tracks with full instrumentation, where applicable.

REHEARSAL RESOURCE PAGE

Each title comes with a *Rehearsal Resource Page* (RRP) which includes warm-up activities, vocabulary, a general teaching guide, and extension activities. Sacred anthem RRP's include complementary devotional material, while the *Sing!* choral RRP's include a solfege chart and other technique-builders.

CHORISTERS GUILD SACRED VLRP TITLES

The sacred anthem VLRPs offer relevant themes for fall. These selections sing of the importance of loving community and of God's never-failing presence in creation.

Come Be the Light *by Mark Patterson*

CGA1625 Unison/two-part with piano and optional handbells or handchimes

In God's Hands *arranged by Erik Whitehill*

CGA1617 Two-part with piano

God Is Here Today *arranged by Tom Trenney*

CGA1635 Unison/two-part with piano and optional congregation

Jesus Loves Me *by Tim Osiek*

CGA1634 SATB with piano

The Heavens Are Telling *by Mark Patterson*

CGA1581 SAB with piano

Yesu Azali Awa *arranged by Mark Burrows*

CGA1626 SATB with percussion

SING! SCHOOL VLRP TITLES

Each *Sing!* VLRP title was carefully selected to promote ease of learning in any environment — virtual or classroom. Special consideration was given to provide titles in a variety of styles and voicings, with moderately easy vocal scoring, limited ranges, carefully crafted voice leading, and creative yet supportive accompaniments.

A Call for Peace *by Jerry Estes*

CGE419 Three-part Mixed Opt. *a cappella* with Percussion

Elijah Rock *arranged by Victor Johnson*

CGE385 SSA *a cappella*

Jambo Rafiki! *by Victor Johnson*

CGE421 Three-part Mixed with Percussion

Shenandoah *arranged by Andrew Parr*

CGE390 Two-part

This Is Who We Are *by Mark Burrows*

CGE391 SATB with Djembe

Üsküdar *arranged by Mark Burrows*

CGE373 Two-part with Oboe and Opt. Percussion

We are sincerely dedicated to providing you with whatever resources we can during this new season of musical exploration. Please feel free to reach out to us with any questions or comments that you may have. Our editorial team is ready to assist you in any way possible.

Church Music Detours With Strings Attached!

BY RITA PONDER

Sometimes a detour takes you down a beautiful path, yet still leads to the desired destination...

Of all the paths of my life journey, perhaps my experience as a church musician has been the bumpiest — from the utmost in music education for all ages to the complete reversal of almost no music education in the church. Guitar riffs, keyboard turnarounds, and drum rolls have widely been added to or replaced the piano, organ, minister of music, and formal choir format which I grew up with, am most comfortable with, and for which I was educated. But I have discovered that with creativity and imagination the organ prelude and a guitar “G lick” can coexist with much success.

I have also discovered that I personally have evolved somewhat to adapt to unforeseen circumstances and to appreciate genres of music that I once frowned upon. Allow me to share a personal church music path which has led me down the road to some



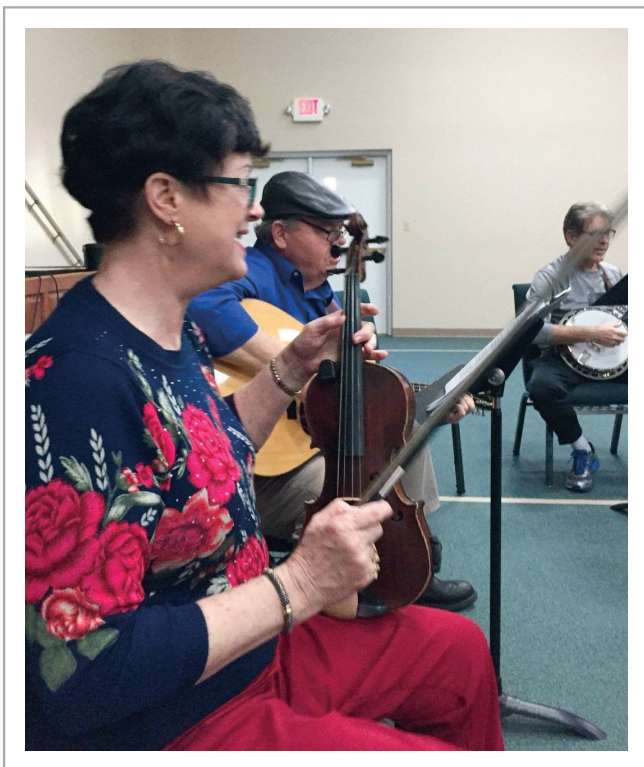
Ukulele players of all ages prepare to play at The Oaks Baptist Church on a Sunday morning.

exciting intergenerational, multi-instrument teaching techniques without sacrificing my musical integrity.

Children's choirs have been the foundation of my professional experiences as a church musician. I have fought many times for adequate choir time each week, argued with parents concerning choir attendance when ball season begins, and begged for more money, more equipment and for goodness sake, for the church steeple bell to halt the chiming of the hour during the children's choir hour!

Alas, after almost thirty years of professional church music ministry, children's choirs were on the wane because of lack of children. Our small church had an age gap where the older children promoted to the youth group and the younger children simply were not there. I was down to five children who I knew would not be committed. I cringed at the thought of performing.

Over the previous summer, I came up with Plan B — ukulele choir! I ordered 25 soprano ukuleles at a reasonable price, ordered beginner books, purchased additional music stands, and refreshed my ukulele skills. Since I have played acoustic instruments for years, I began to joyfully anticipate the possibilities of this group and instead of dreading the choir year I began the year excitedly!



String players gather for a Sunday afternoon bluegrass jam session.



Players/singers of all ages are welcome to participate.

I began an advertising campaign inviting anyone from second grade up through senior adult age to join the new group each Wednesday afternoon. The only requirement for group participation was to show up — and show up they did! By the end of the first month there were sixteen players of all ages — high school seniors, middle schoolers, third and fourth graders, and even some adult retirees. Our senior pastor even stepped forward to play in the group and act as my teaching partner.

After Christmas we invited new players. Nine more came to learn because they saw how much fun we were having — teachers, insurance salesmen, medical lab technicians — all joined in this musical adventure.

We ended our successful first year with twenty-two players of all ages. We played in our church's morning worship service, played a concert at a local Methodist church, and played for local nursing homes. At Christmas we "rang" the Salvation Army bell, playing for three hours in front of the local Walmart — what a fun morning!

At the end of the choir year we hosted a Sunday afternoon hymn sing and ukulele presentation for the community.

Most of our players purchased their own instruments because they soon realized that this skill will be a lasting part of their lives for years to come. For one who loves traditional children's choirs and appreciates the value they present, I took a leap of faith and came out so blessed. We have grandfathers and granddaughters playing together, sisters and sisters-in-law, mothers and daughters, co-workers and friends all joining together to make meaningful music. The beauty of it all — my children's choirs have never sung as much as this group has!

I started another musical group in my church — a bluegrass circle. Many years ago, I walked out of my church one night to see two friends playing a mandolin and a fiddle while sitting on the truck tailgate. The next week I hosted my senior adult group on a Nashville tour and returned home with a Gibson RB 250 banjo. Talk about a life journey and it continues! I began the process of learning rolls and embellishments and savoring the music of bluegrass heroes like Earl Scruggs and Bill Monroe.

The heritage of bluegrass music intrigues me — a history of European, Celtic, Appalachian influence played by people in a harmonious circle brought together by the love of this soulful musical genre.

I have been "jamming" for years with those same two friends I found on the truck tailgate that night. This music has evolved into a community effort as we have played for several years in "The Tales from the Altamaha", a local theatre production in Lyons, Georgia. Approximately every six weeks my church hosts a bluegrass jam inviting anyone to "come listen, come play, come sing" on a given Sunday afternoon. Children, teens, senior adults, preachers, and carpenters from the community and surrounding areas join in the effort. I occasionally host a sing-along in my driveway, inviting my neighbors and some of these jammers to play and



Rita Ponder warms up her banjo for some acoustic worship.

CHURCH MUSIC DETOURS WITH STRINGS ATTACHED!



A driveway sing-a-long at Rita's house.



Acoustic worship with Denny on mandolin and Robert on guitar and harmonica.

sing. We have even strolled nursing home corridors singing and playing together.

Every summer one Sunday is designated as "Acoustic Sunday" and anyone who plays an acoustic instrument is invited to participate. We practice the Saturday afternoon prior to the worship service. All the music for this service is performed on stringed instruments.

Non-traditional, out-of-the-box music education can be purposeful, meaningful, and successful! The key components of quality church music education can be combined with intergenerational musicians singing and playing together while building musical and spiritual relationships within the church and community. Music is indeed the universal language and it is indeed a bonding experience. I have discovered that an individual of any age who can hold an instrument will have a sense of success and will be empowered to sing more enthusiastically. The community singing and playing together far exceeds the exclusiveness of some of our current church music practices. This musical community influences and encourages one another, the weaker ones upheld by the stronger ones.

And in the end, isn't this what church music is all about?



Rita Ponder began her church music journey as a college freshman serving as a Minister of Music/Youth. After graduating from Georgia Southern University with a B.M. in School Music she taught middle school chorus. Later, feeling a call to full time ministry she enrolled at Southwestern Baptist Theological Seminary where she graduated with a Masters of Church Music. While in Fort Worth, Texas she worked with children's choirs at University Baptist Church. After serving churches for almost thirty years, she expanded her work with children by teaching public school music in Kindergarten through fifth grade for several years. Now retired, Rita serves The Oaks Baptist Church, Lyons, Georgia as Minister of Music. She also teaches private banjo, guitar, and piano lessons, and is an adjunct instructor at a local college where she teaches piano and guitar. Rita's best moments come when she visits hospice patients as a volunteer — always with a guitar on her back.

Remembering Mr. Rogers — Being Mr. Mark

BY MARK BURROWS

There are days I wish I had picked an easier role model to emulate. But I didn't really pick him. He seemed to reach out, right through the TV screen, to *me*. I was 28 at the time. It was very early in the morning, and I was holding our insanely-early-riser baby Emma on my lap, trying to shake the "cobwebs." I turned on the TV and there he was — Mister Rogers.

Confession Time — I didn't grow up watching much Mister Rogers. Honestly, I had a hard time sitting still long enough to watch *anything*. Most of what I did watch was fast-paced, action-packed, loud cartoons.

Mister Rogers had a pace that was much more... *intentional*. His words were thoughtful. His actions were meaningful. Even the pauses in between had purpose. And the 28-year-old version of me was paying close attention. Near the end of the episode, he looked right at Emma and me and told us we were special, not because of our accomplishments, or what we had, but "By just your being *you*." I cried. A lot. I was an overwhelmed, sleep-deprived new dad holding a bewildered, wide-awake new daughter. And in that moment, someone was being exceptionally kind to both of us.

We would watch significantly more Mister Rogers in the following weeks and months. He told us that he was proud of us. He told us it was okay to feel our feelings and to make mistakes. He told us we were his friends. And one time, after a tragic event in our nation's history, he comforted us, reminding us in scary times to "Look for the helpers. You will always find people who are helping." His words still resonate. His lessons endure. In everything from how I talk with children, to how I write, to how I try to be a father and a friend, I find myself asking, "What would Mister Rogers do?"



Getting ready for VBS Sunday. (This doesn't include 180 preschoolers who were in a different part of the building.)



The iconic shoes of Mr. Mark.

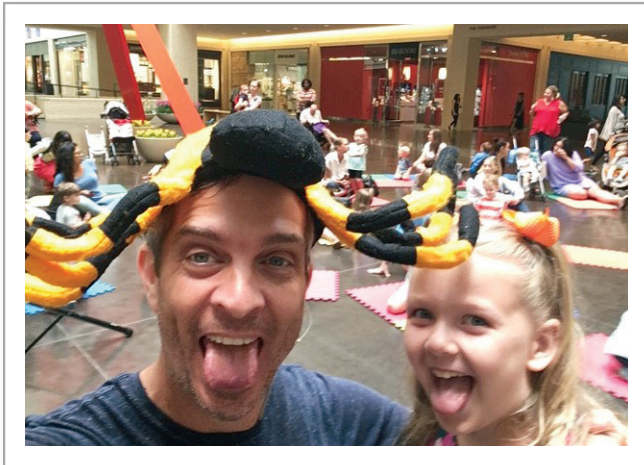
And so often, I fall short. I am *no* Mister Rogers. Most days I don't feel worthy to hang up that man's sweater. But I try to internalize his lessons and be the best Mister Mark I can be. For now, that will have to be enough.

I didn't start out as "Mister Mark."

Have you ever had a job or served in a capacity where you felt like you were wearing a costume? Maybe it was even something you were good at, but somehow you just didn't feel like you were able to be your best, truest self? I've worn a lot of costumes. When I taught elementary music in a Dallas public school, I was Mr. Burrows. I got to be playful, but not prayerful, at least not outwardly so. When I directed adult choirs, I was simply Mark. I could be prayerful, but I had to tone down the playfulness a bit, especially during Lent.

But there was a two year stretch when I taught preschool music. My first class of two-year-olds and their teachers dubbed me "Mister Mark." It stuck. Not because of how it *sounded*, but how it *felt*. As "Mister Mark," not only was I *allowed* to be both playful and prayerful, but the job *demand*ed it! I didn't have to wear a costume anymore. I was wearing my uniform. And it fit just right.

Those little ones calling me "Mister Mark" (accompanied by whispers from Mister Rogers) helped me tap into something that would resolve a lot of internal



Getting ready for a Mister Mark show. That's my niece!

dissonance — authenticity. That's one of the best things we can do for young people under our care — be ourselves. No matter how many times we tell them to "just be yourself," when children see it being *modeled*, then they know they are truly safe to be themselves too.

Fostering a safe environment where authenticity flourishes:

- Helps each child be their truest, best self — just the way God wants it.
- Instills trust and strengthens community — just the way God wants it.
- Enables music to be an expression of faith and feelings, rather than mere "notes on a page" — just the way God wants it!

What are some ways we can foster this environment? The simplest ideas are often the best.

ASK QUESTIONS AND LISTEN

Children have grown-ups talking at them all the time — parents, teachers, coaches, choir directors — all telling them what to do and when to do it. What if we spent more time asking the children questions, not quizzing them, but asking questions that only *they* can answer?

- How do you feel when we sing this piece?
- Where did you see God today?
- What was the weirdest thing you experienced at school this week?

We can ask in group settings. We can ask when *they* come through the door to choir practice. We can ask as we're waiting for the last few children to be picked up by *their* parents. Give children a chance to have *their* say.

And then we listen. We must be truly present. No matter how fun we are, no matter how exciting the music is, when children know that a grownup they admire cares what they think, it makes such a difference. But children always reserve the right to "pass." Regrettably, I used to force the issue more. When a shy child would seem a little withdrawn, I really wanted them to know they could trust me. But the more I pressed and coaxed, the more withdrawn they became. The openness and trust will come on their time. And that time can be in months or, in some cases, years. Keep being present. The first time a really shy kid opens up is a little miracle.

CHILDREN NEED AND WANT MORE THAN RAINBOWS AND BUTTERFLIES

It's important to avoid the trap of having children sing only happy-clappy songs, as if their primary role in worship is to "be cute" and bring joy to the grownups. Children are human too, and they go through an entire range of experiences and emotions. We know that music is a healthy way for children to express their deepest feelings. How can our repertoire choices minister to them? Along with songs of joy and celebration, we can make space for songs of lament and longing, and songs that name the darkness as well as the light. (There's that authenticity again!)

As Mister Rogers would say, "Anything mentionable is manageable." The psalmists would agree. I love getting to share with children that there are psalms for virtually every feeling, including anger! And isn't it wonderful how in each case, the creators of the psalms took their feelings directly to God?! God is *always* there to listen and love us through it.

JOYS AND CONCERNS

At the end of each rehearsal we have *Joys and Concerns* time. Typically, we start with concerns. I ask children to think of something worrying them, or someone they're concerned about. I invite any child who would like to share to do so. (In the case of concerns for people, I encourage them to use first names only. And, again, anyone reserves the right to "pass.")

After each concern is voiced, the rest respond by singing the final line of *How Can I Keep from Singing?*

I leave ample time for each concern to be voiced and responded to. Then we all take in a deep breath, and I invite children to share joys—celebrations, upcoming birthdays, a recently lost tooth, a parent receiving a good prognosis.

After each joy is shared, the rest respond by singing the opening of Handel's Hallelujah Chorus. *Hallelujah!*

This is an important bonding time for all of us. I always learn something about what my little friends are going through. And we're utilizing music as a means for helping us work through all we're dealing with.

LEAVE ROOM FOR THE HOLY SPIRIT

Speaking for myself, I know I can be an over-planner — packing in way more content than could ever be covered in one rehearsal. That's a holdover from my public school teaching days when I had forty-four kindergarteners in a room all by myself for 45 minutes... at the END of the day! I was terrified of getting to the end of my lesson plan and having five minutes left. They would have run me over!

Remembering Mister Rogers and the intentionality of his pace — in our church choir communities, it's important to leave room for our rehearsals to breathe. This isn't "dead" time, but intentional, unhurried space. This is where the Holy Spirit enters in and whispers:

- "Have them turn towards each other and sing that final "oo" vowel again so *they* can hear how beautiful they sound."
- "That kid in the back with the scowl on his face who's been slouching the whole rehearsal — don't just take the shortcut of *demanding* he sit up and sing. Go check on him. See how he's doing. See how he's *really* doing."
- "Did you remember to say thank you to the parent volunteer who hasn't missed a single rehearsal? Say thank you right now so the kids can know how much you value her, and how important volunteer work is."

And by the way, the Holy Spirit does not need me as a go-between. During that intentional, breathable space, children can hear sacred whispers as well.

When children feel truly heard rather than handled, when they know they are safe to be themselves and feel their feels, when they know they are valued for *who they are* rather than how they sound, everything gets an uplift, including the music.

In the spirit of authenticity — no, I don't always remember to do all these things each week. I mess up all the time. I get caught up in the need to run through warm-ups, polish that Palm Sunday anthem, cram lines



Mark and daughter, Gracie. She made the cherry and tree shirts one year at school and we wear them every Father's Day.

for the musical so it can be a "huge hit," and so on. On an intellectual level I know what's most important, but sometimes the way I prioritize...

Like I said, I'm no Mister Rogers. But I try to honor him, and the children I get to work with, by being the best *me* I can be. And you being your truest, best self is a tremendous way *you* honor God and the amazing young people lucky enough to have you in their lives!

Here is a video series with me being myself, reaching out to children and families during the coronavirus pandemic. https://www.youtube.com/playlist?list=PL_eLycuhWJCYfRyCQZQU8pHJjJloDqmLf

And how lucky am I to get to do it with my youngest daughter Gracie who is 100% herself?! (She should've written this article.)



Mark Burrows is a composer, conductor, and educator whose music is published by many major houses. Mark's works are featured on numerous state and festival lists, and he receives multiple commissions each year for groups ranging from children's choirs to adult ensembles to intergenerational festival choirs. As a conductor and educator, Mark serves as a guest clinician with honor and festival choirs throughout the country. He also leads workshops and reading sessions at several state and national conferences each year. Mark received his undergraduate degree in music education from Southern Methodist University and his graduate degree in conducting from Texas Christian University. Mark is currently Director of Children's Ministries at FUMC, Fort Worth, and a choral editor with Heritage Music Press. He lives in Fort Worth, Texas with his wife, Nina, and their daughters, Emma and Grace.



choristersguild

CG Digital Ringing Resources

A new series of digital ringing resources for handbell solos, bell trees, and small ensembles. Each individual publication is reproducible. Digital mp3 accompaniment tracks are also available for purchase.

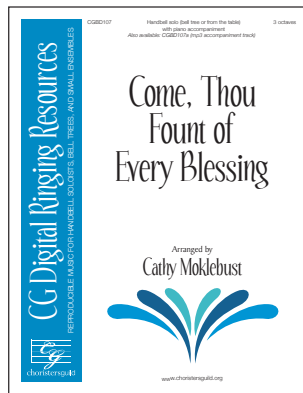
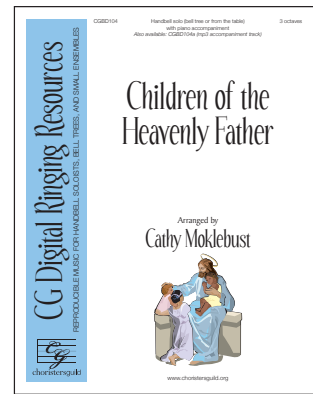
Solos (playable on bell trees or from the table)

Children of the Heavenly Father

This short, simple solo arrangement of the beloved Swedish tune TRYGGARE KAN INGEN VARA is playable either on a bell tree or from the table. The piano accompaniment is also available as an mp3 download at www.choristersguild.org. This delicate, lovely arrangement is appropriate for baptism, confirmation, or any time a musical focus on children is desired.

Voicing: Handbell solo (bell tree or from the table) with piano accompaniment
 Number of octaves needed: 3
 Arrangers: Cathy Moglebust and David Moglebust
 Tune: TRYGGARE KAN INGEN VARA
 Season: General, Baptism, Children's Sabbath

CGBD104; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD104a; 2.95



Come, Thou Fount of Every Blessing

Here is another offering in a new line of solos that are playable on bell tree or from the table. This arrangement of the American tune NETTLETON features a jaunty, lilting piano accompaniment, and a solo ranging from G4 through C7. A more flowing second stanza provides some variation in style, before returning to the bouncy opening feel. A downloadable mp3 piano accompaniment is also available at www.choristersguild.com.

Voicing: Handbell solo (bell tree or from the table) with piano accompaniment
 Number of octaves needed: 3
 Arranger: Cathy Moglebust
 Tune: NETTLETON
 Season: General

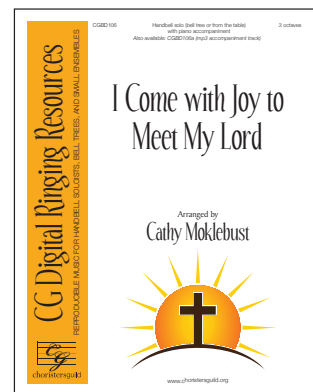
CGBD107; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD107a; 2.95

I Come with Joy to Meet My Lord Jerusalem, My Happy Home

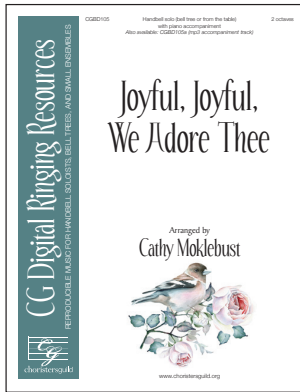
This solo handbell and piano arrangement of the American tune LAND OF REST is set for a range of B4 through C7 and may be played on a bell tree or from the table. This meditative, gently flowing piece is appropriate for most any time during the church year, and is sometimes known by the alternate title *Jerusalem, My Happy Home*. An mp3 piano accompaniment is available for download at www.choristersguild.org.

Voicing: Handbell solo (bell tree or from the table) with piano accompaniment
 Number of octaves needed: 3
 Arranger: Cathy Moglebust
 Tune: LAND OF REST
 Season: General, Communion

CGBD106; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD106a; 2.95



Solos (continued)

**Joyful, Joyful, We Adore Thee**

The majestic HYMN TO JOY from the fourth movement of Beethoven's Ninth Symphony is another in a new line of handbell solos playable either on bell tree or from the table. This uplifting, happy arrangement is scored for only ten bells, ranging from E5 through G6, and includes options for omitting some notes, making it easier when playing from the table. The piano accompaniment is also available as an mp3 download at www.choristersguild.org.

Voicing: Handbell solo (bell tree or from the table) with piano accompaniment

Number of octaves needed: 2

Arranger: Cathy Mokebust

Tune: HYMN TO JOY

Season: General

CGBD105; 7.95 (reproducible)

Also available: mp3 accompaniment track

CGBD105a; 2.95

Morning Has Broken

The first in a new line of handbell solos with piano from Choristers Guild is the Gaelic tune BUNESSAN, that may be performed either on a bell tree or rung from the table. This solo is scored for only 12 bells, ranging from F5 through C7, and includes options for omitting notes that make it easier when playing from the table. This gentle, lyric arrangement is usable at most any time during the church year and is especially appropriate at the beginning of a service. The piano accompaniment is also available as an mp3 download at www.choristersguild.org.

Voicing: Handbell solo (bell tree or from the table) with piano accompaniment

Number of octaves needed: 3

Arranger: Cathy Mokebust

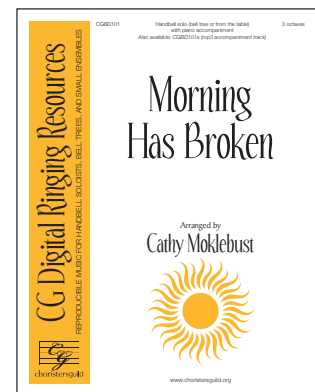
Tune: BUNESSAN

Season: General

CGBD101; 7.95 (reproducible)

Also available: mp3 accompaniment track

CGBD101a; 2.95

**My Shepherd Will Supply My Need**

Another in a line of handbell solos that can be played either on a bell tree or from the table is the American tune RESIGNATION, known as *My Shepherd Will Supply My Need*. This softly flowing arrangement scored for 17 bells, ranging from Ab4 through C7 and piano accompaniment, and is usable at most any time throughout the church year. The solo includes options for omitting notes, which make it easier when ringing from the table. The piano accompaniment is also available as an mp3 download at www.choristersguild.org.

Voicing: Handbell solo (bell tree or from the table) with piano accompaniment

Number of octaves needed: 3

Arranger: Cathy Mokebust

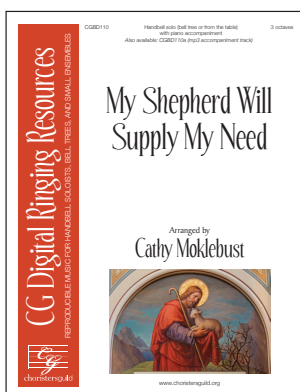
Tune: RESIGNATION

Season: General

CGBD110; 7.95 (reproducible)

Also available: mp3 accompaniment track

CGBD110a; 2.95



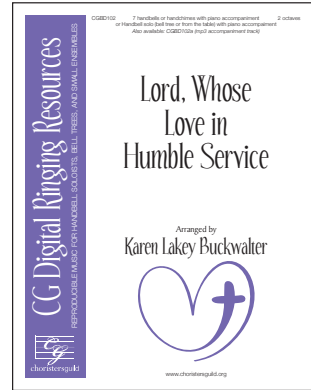
Small ensemble or solo

Lord, Whose Love in Humble Service
Wash, O God, Your Sons and Daughters
Come to Me, All Pilgrims Thirsty

Based on the tune BEACH SPRING, this seven-bell arrangement by Karen Buckwalter may be rung by a small handbell or handchime ensemble, or played as a handbell solo (bell tree or from the table.) The tune is also found in hymnals paired with many other texts such as “Wash, O God, Our Sons and Daughters” and “Come to Me, All Pilgrims Thirsty.” This arrangement is gentle and flowing and would be appropriate for themes of service, compassion, vision, baptism and water.

Voicing: 7 handbells or handchimes with piano accompaniment
 OR Handbell solo (bell tree or from the table) with piano accompaniment
 Number of octaves needed: 2
 Arranger: Karen Lakey Buckwalter
 Tune: BEACH SPRING
 Season: General
 Level: 2

CGBD102; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD102a; 2.95



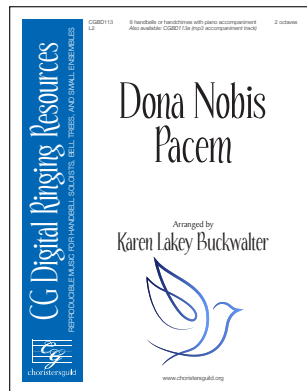
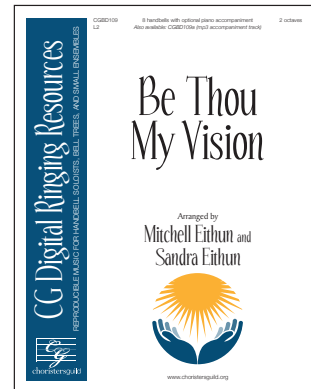
8 bells with piano accompaniment

Be Thou My Vision

This arrangement of the well-known hymntune SLANE for just 8 handbells brings out the joy of the ancient Irish text “Be Thou My Vision.” The optional keyboard accompaniment propels the piece forward and an optional repeat provides multiple performance options.

Voicing: 8 handbells with optional piano accompaniment
 Number of octaves needed: 2
 Arrangers: Mitchell Eithun (handbells) and Sandra Eithun (piano)
 Tune: SLANE
 Season: General
 Level: 2

CGBD109; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD109a; 2.95



Dona Nobis Pacem

Dona nobis pacem... grant us peace. This well-known beloved canon has been arranged by Karen Buckwalter for a small ensemble with piano accompaniment. Each line of the 3-part canon is introduced and then combined for the final stanza. Perfect for church or concert, this is a must for every ensemble library.

Voicing: 8 handbells or handchimes with piano accompaniment
 Number of octaves needed: 2
 Arranger: Karen Lakey Buckwalter
 Tune: DONA NOBIS PACEM
 Season: General, peace themes
 Level: 2

CGBD113; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD113a; 2.95

8 bells (continued)

God of Grace and God of Glory

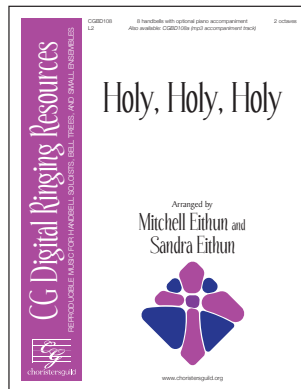
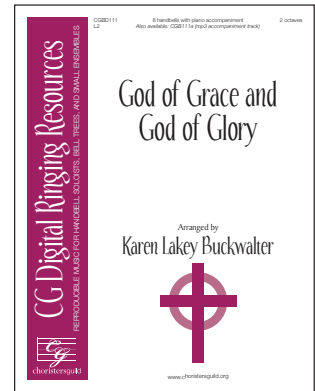
The “unofficial anthem of Wales,” the tune CWM RHONDDA dates from 1905. Also sung as “Guide, Me O Thou Great Jehovah,” this bold, energetic eight-bell arrangement by Karen Buckwalter is perfect for a small ensemble with accompaniment. It would be appropriate for most Sundays, but especially on those Sundays uplifting themes of justice, peace and service.

Voicing: 8 handbells with piano accompaniment
 Number of octaves needed: 2
 Arranger: Karen Lakey Buckwalter
 Tune: CWM RHONDDA
 Season: General
 Level: 2

CGBD111; 7.95 (reproducible)

Also available: mp3 accompaniment track

CGBD111a; 2.95

**Holy, Holy, Holy**

Called “the greatest hymn of all time” by The Hymn Society in the United States and Canada, “Holy, Holy, Holy” is arranged here for 8 handbells with exciting eighth note motifs that weave around the main melody as the sounds of bell peals lead to a grand conclusion. The piece is exciting with or without the optional keyboard accompaniment.

Voicing: 8 handbells with optional piano accompaniment
 Number of octaves needed: 2
 Arrangers: Mitchell Eithun (handbells) and Sandra Eithun (piano)
 Tune: NICAIA
 Season: General, Holy Trinity
 Level: 2

CGBD0108; 7.95 (reproducible)

Also available: mp3 accompaniment track

CGBD108a; 2.95

Hope for Tomorrow

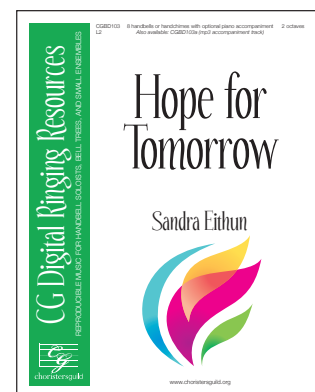
Sandra Eithun has crafted an accessible original piece for 8 handbells or handchimes and optional keyboard. Appropriate for any occasion, but especially during times of uncertainty, audiences will appreciate this creative reflection.

Voicing: 8 handbells or handchimes with optional piano accompaniment
 Number of octaves needed: 2
 Composer: Sandra Eithun
 Tune: Original
 Season: General
 Level: 2

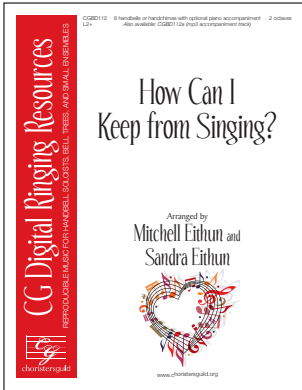
CGBD103; 7.95 (reproducible)

Also available: mp3 accompaniment track

CGBD103a; 2.95



8 bells (continued)



How Can I Keep from Singing?

A beloved melody by Robert Lowry shines in this arrangement of “How Can I Keep from Singing?” for 8 handbells or handchimes and optional keyboard. A meditative first stanza leads to a reflective middle section and before finishing quietly. Listeners will be moved by this thoughtful arrangement of a beautiful folk melody.

Voicing: 8 handbells or handchimes with optional piano accompaniment
 Number of octaves needed: 2
 Arrangers: Mitchell Eithun (handbells) and Sandra Eithun (piano)
 Tune: HOW CAN I KEEP FROM SINGING
 Season: General
 Level: 2+

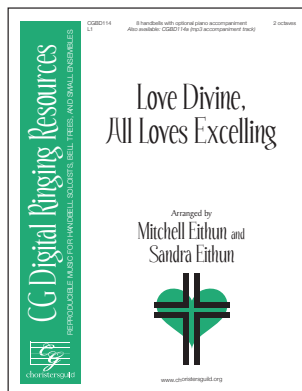
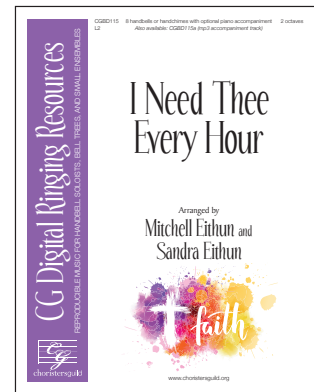
CGBD112; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD112a; 2.95

I Need Thee Every Hour

The devotional hymn “I Need Thee Every Hour” is arranged here for 8 handbells or handchimes and optional keyboard. This sensitive and accessible setting reflects on God’s presence in the midst of difficulty.

Voicing: 8 handbells or handchimes with optional piano accompaniment
 Number of octaves needed: 2
 Arrangers: Mitchell Eithun (handbells) and Sandra Eithun (piano)
 Tune: NEED
 Season: General
 Level: 2

CGBD115; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD115a; 2.95



Love Divine, All Loves Excelling

This level 1 setting of the Welsh hymntune HYFRYDOL for 8 handbells and optional keyboard has a waltz-like quality supported by shakes and tower swings. The arrangement also includes brief references to the Scottish hymntune Tàladh Chrìosda. This tune is also associated with a number of other texts including “Alleluia, Sing to Jesus” and “Come, Thou Long-Expected Jesus.”

Voicing: 8 handbells with optional piano accompaniment
 Number of octaves needed: 2
 Arrangers: Mitchell Eithun (handbells) and Sandra Eithun (piano)
 Tune: HYFRYDOL
 Season: General
 Level: 1

CGBD114; 7.95 (reproducible)
 Also available: mp3 accompaniment track CGBD114a; 2.95

All products available at www.choristersguild.org

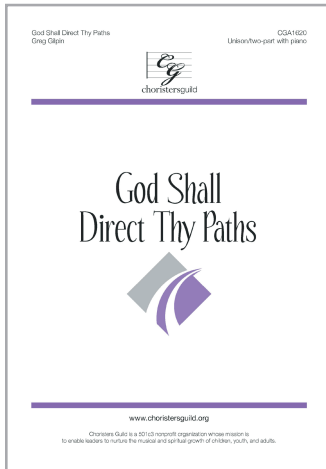
Children's Choir Devotionals

BY NAN GRANTHAM

WEEK OF AUGUST 2

SCRIPTURE:

"My steps are on Your paths; my feet have not slipped." Psalm 17:5 (HCSB)



DEVOTIONAL:

Have you ever been to the beach and left footprints as you walked on the sand? Perhaps you have followed someone walking ahead of you and tried to walk in their footsteps. You must keep your eyes on the prints in the sand. God's Word tells us how we should live. We want to walk on God's paths and follow the steps God gives us. When we do, God promises to keep us safe.

PRAYER:

Thank You, dear God, for always watching over us. Help us to read your Word and to walk in your paths. Thank you for keeping our feet from slipping. Amen.

COORDINATING ANTHEM:

CGA1620 | *God Shall Direct Thy Paths* | Greg Gilpin | Unison/two-part with piano

WEEK OF AUGUST 9

SCRIPTURE:

"...How beautiful are the feet of those who bring good news!" Romans 10:15b (NIV)



DEVOTIONAL:

We talked last week about footprints. Today let's talk about feet. Do you think your feet are pretty? Beautiful? God's Word tells us feet *are* beautiful, but not because they have had a pedicure! No! God's Word says feet that carry God's good news are beautiful. We can walk on beautiful feet when we share the good news about God and his love!

PRAYER:

Dear God, you have given us minds that help us know about you, hearts to love you, and feet to walk. Help us to tell others about you wherever we go. Thank YOU for YOUR story to tell. Amen.

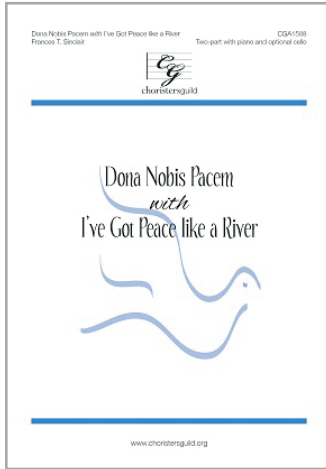
COORDINATING ANTHEM:

CGA1029 | *Ain'-a That Good News?* | Mark Patterson | Unison/two-part with piano

WEEK OF AUGUST 16

SCRIPTURE:

"How good and pleasant it is when God's people live together in peace!" *Psalm 133:1 (NIRV) (Extended reading Psalm 133:1-2a)*



DEVOTIONAL:

Think of some things that make you feel really good...like running through the sprinkler on a hot, hot day...or smoothing lotion on sunburned skin...or even being hugged by a friend after saying something you really didn't mean. Our verse for today is about that very thing. God's Word tells us it is good when people get along with each other. God made each one of us. We are God's people. Perhaps we can think of ways to make the world a pleasant place. *(Allow time for suggestions)*

PRAYER:

Dear God, you made the world and created people to live in it. You gave us the Bible to tell us how to live and to get along with one another. Help us to follow your ways so that we can live together in peace. Amen.

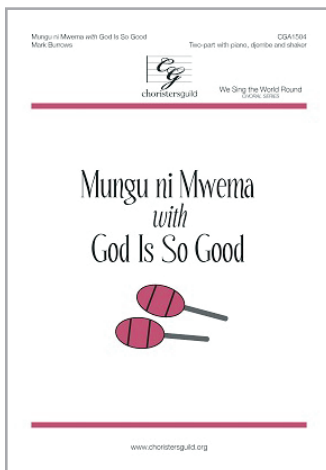
COORDINATING ANTHEM:

CGA1508 | *Dona Nobis Pacem with I've Got Peace Like a River* | Frances T. Sinclair | Unison/two-part with piano and optional cello

WEEK OF AUGUST 23

SCRIPTURE:

"Lord, with all my heart I thank you." *Psalm 138:1a (TLB)*



DEVOTIONAL:

We see some funny things in television commercials. There is a dog in a doghouse, but only half of the roof is completed. There is another dog who has been to the groomer, but the groomer trimmed the front half of the dog and then stopped. In both cases, do you feel like the dog or the owner was happy? How do you think God feels if we act like we love him only part of the time — maybe Monday through Wednesday — or with just half our hearts? God loves us ALL the time. We need to show that we love Him ALL the time, with ALL our heart.

PRAYER:

Dear God, we are thankful that you never stop loving us, and that you have enough love for ALL of us. Help us to show your love to others. You are so good all the time, and we thank you for that with our whole heart. Amen.

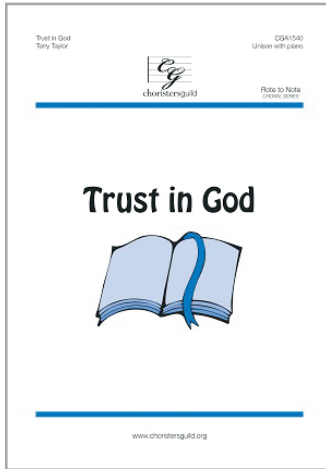
COORDINATING ANTHEM:

CGA1504 | *Mungu ni Mwema with God Is So Good* | Mark Burrows | Two-part with piano, djembe, and shaker

WEEK OF AUGUST 30

SCRIPTURE:

"'Who am I that I should go to Pharaoh?'...'I certainly will be with you...'" *Exodus 3:11, 12 (NKJV) (Extended reading Exodus 3:11-12)*



DEVOTIONAL:

Did you ever have to do something without help from anyone? Did you think you could do it, or perhaps were you afraid? Moses was the person who asked that question in our Bible verse. God was asking him to do a big, big thing. Moses was afraid, and really did not want to do it. He did not think he could, but God told him something that made him feel better. Listen again. (*Read verse.*) God told Moses that He would be with him and would help him. God tells us the same thing. God watches over us day

and night. Another verse says, "He will never let me stumble, slip, or fall. For he is always watching, never sleeping." (*Psalms 121:4 TLB*)

PRAYER:

Dear God, thank you for staying awake to watch over us. Help us to trust you like Moses did. Thank you for watching over our families, friends, and everyone in the whole world. We love you, God. Amen.

COORDINATING ANTHEM:

CGA1540 | *Trust in God* | Terry Taylor | Unison with piano

WEEK OF SEPTEMBER 6

SCRIPTURE:

"But clothe yourselves with the Lord Jesus Christ." *Romans 13:14a (NCV)*

DEVOTIONAL:

When you get up each morning, you take off your pajamas and put on clothes to wear that day. If you are going to school, you might have a school uniform that you wear. If the weather is very cold, you put on a warm coat. If you are going swimming, you put on a bathing suit. You don't wear the same thing or look the same way every day. Our verse tells us to clothe ourselves with Jesus. That does not mean we have a Jesus shirt that we wear every day. When people saw Jesus, he was kind, helpful, friendly, and obedient to God. If we act in those ways, we can say we are "clothed in Jesus" and can wear those actions every day!

PRAYER:

Dear God, help us to remember how Jesus acted. Help us to be more like Jesus every day. Amen.

COORDINATING ANTHEM:

CGA743 | *Fairest Lord Jesus* | Jonathan Crutchfield, arr. | Unison/ two-part with piano

WEEK OF SEPTEMBER 13

SCRIPTURE:

"So the children of Israel went into the midst of the sea on the dry ground, and the waters were a wall to them on their right hand and on their left." *Exodus 14:22 (NKJV) (extended reading Exodus 14:19-31)*

Go Down, Moses
arr. Thomas Keesecker CGA1368
Unison/two-part with piano

choristersguild

Go Down, Moses

Traditional spiritual
With a swing (♩ = 182)

Traditional spiritual
arr. Thomas Keesecker

Part 1 (Unison)
Part 2 (Two-part)

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www.choristersguild.org

DEVOTIONAL:

Have you ever crossed a bridge over a big river? Without the bridge, you would not have been able to get to the other side. The people in our verse today experienced a miracle. Before them was a mighty sea, and an enemy king's army was chasing them. God helped them escape by making a dry path through the sea. Just as God watched over those people, God watches over you and me every day. Let's thank God.

PRAYER:

Dear God, thank you for watching over us wherever we go each day — even as we sleep each night. Help us to always do the things that please you. You are so good to us and we thank You. Amen.

COORDINATING ANTHEM:

CGA1368 | *Go Down, Moses* | Thomas Keesecker, arr. | Unison/two-part with piano

WEEK OF SEPTEMBER 20

SCRIPTURE:

"Thank GOD! Pray to him by name! Tell everyone you meet what he has done!" *Psalms 105:1 (The Message) (Extended reading Luke 17:11-19)*

I Give Thanks
Toni Sullivan CGA1632
Unison with piano and rhythm sticks

choristersguild

Notes to Note
CASA, 2020

I Give Thanks

www.choristersguild.org

Children's Guild is a 501(c)(3) nonprofit organization whose mission is to enable leaders to nurture the musical and spiritual growth of children, youth, and adults.

DEVOTIONAL:

Have you heard the story in the Bible about the time Jesus healed 10 lepers? They were so excited to be cured of that dreaded disease! But there is a part of that story that makes us sad. One — only one of them — came back to thank Jesus for healing him. We know God loves us and watches over us day and night — everywhere we go. That is such good news! It is news we should share with everyone. And we want to be sure and say thanks to God. Let's do that right now.

PRAYER:

Dear God, thank you for loving us and caring for us. Help us to tell others about you every chance we get so they can also know that you watch over them. Amen.

COORDINATING ANTHEM:

CGA1632 | *I Give Thanks* | Toni Sullivan | Unison with piano and rhythm sticks

WEEK OF SEPTEMBER 27

SCRIPTURE:

"Everyone should look out not only for his own interests, but also for the interests of others." *Philippians 2:4 (HCSB)*



DEVOTIONAL:

Do you always want to be first in line, or the first in the game to get refreshments? The first part of our verse tells us that it's ok to look out for ourselves: "Everyone should look out not only for his own interests..." There's another part: "...but also for the interests of others." Maybe this is something we can practice this week: allow someone else to get in front of the line, step aside to let someone else get refreshments first, offer to help your parent or teacher when you see they need help, or maybe even look around and see if someone

looks lonely and needs a friend. These things will please God and will make someone feel better — even you!

PRAYER:

Dear God, please help us to see ways to be a helper or a friend to others. Guide our eyes to see needs and help us to meet them. We know this is what Jesus would do. Amen.

COORDINATING ANTHEM:

CGA485 | *Jesus' Hands Were Kind Hands* | Sue Ellen Page | Unison with piano and optional flute



Nan Grantham
"GranNan" with
her grandchildren.



Nan Grantham's career includes public school music, home school music, private and group piano lessons, and church musician — in Mississippi, Louisiana, and Texas. A curriculum writer for LifeWay and Growing in Grace, and contributor to numerous articles in *The Chorister*, she continues to write — her most recent publication being a preschool/early elementary book of songs, *I'm Off to Save the World Today*, written with lyricist, Trilby Jordan, and available from J.W. Pepper.

Nan and her late husband, Kerry Grantham, were blessed with a son and daughter who have in turn blessed them with 7 grandchildren. These 7 have "surrounded" GranNan with love, as seen in the picture. Three were married at that time — three more since then! And there are now 3 "greats!"

Though no official job "title," her life is full of writing, teaching her Bible study class, accompanying choir, and volunteering at her church, Second Baptist in Houston, Texas.



Love from the National Office: A Talk with Choral Leader Elaine Gates

BY DAWN JANTSCH,
EXECUTIVE DIRECTOR OF CHORISTERS GUILD

A few weeks after *The Chorister* went digital due to the worldwide pandemic, I received an unhappy email from one of our members, Mrs. Elaine Gates, a choral director at St. Paul's Lutheran Church in Northport, New York.

"I'm 92, and I don't use computers very much!" she said. I wrote her back and explained how we were forced to go into a digital format during the pandemic. But I was hoping she would allow me to interview her. "Of course you can," she said, "I have had a very interesting life!"

And so she has! Her family was active in the Presbyterian Church. Through singing in choir, she always knew she would be a music teacher. At the age of 16, Elaine was already working with her church leading a children's choir of 15 eight and nine-year-olds...but 15 kids were not enough for Elaine.

She wanted to conduct a larger choir for a Christmas cantata. Since her church was small, she called a neighboring church, and offered to conduct both choirs. In 1944, at age 16, Elaine had a choir of 30 for her cantata!

Back in 1944, there was not a lot of music for children. Elaine would take hymns and adult choir pieces and break down the four parts for the children's choir to sing. "Choristers Guild wasn't around yet," she said.

Elaine received her bachelors in music education from New York University (NYU) in 1951. She then found a part-time job in the Island Trees School District while obtaining her master's degree in an educational teacher training program. She also directed a chorus with concerts that involved 500 children. "We held them outdoors because there wasn't a stage big enough for the chorus," she laughed.

Elaine's history has been fascinating. She was with the U.S. Naval Reserve for four years while in college and started a band with the reserve. Her Navy Band opened for President Dwight Eisenhower, who was president of Columbia University at that time. Her father was active with the Power Squadron, and she conducted choirs with the squadron.

After completing her master's degree, she spent her summers with the Usdan Center for the Creative and Performing Arts. Her star-studded students included Natalie Portman, Mariah Carey, and Jordan Leeds, all of whom performed various leading roles in the musicals Elaine directed. Elaine returned to Usdan for the 50th Anniversary and conducted the Alumni Choir of more than 125 singers.

She went on to teach at NYU, but her main role was managing the undergraduate music education program while also teaching choral methods and special education. One of her happiest roles was teaching and conducting a youth choir at Lu Day School, a Lutheran school that has since closed. She taught for 61 years, and decided to retire from teaching when the school closed.



Elaine conducting the NYU Steinhardt Children's Chorus



Elaine conducting the LIU Post Children's Chorus in a video for the first-ever Grammy Music Educator Award where she was a semi-finalist in 2013



Elaine conducting the Usdan Summer Camp for the Arts alumni and children's chorus at Usdan's 50th Anniversary Gala, July 19, 2018



Elaine at the NYU Steinhardt event in honor of her retirement from NYU where she founded & directed the NYU Children's Chorus and was the head of the music education department



Elaine keeping the children focused before the NYU Children's Chorus Concert

In 2014, she was nominated for a Grammy, the first Grammy for music teachers. Over 30,000 teachers were nominated in that year. She made it all the way to the top 25 and was personally interviewed.

Elaine has been a long-time member of Choristers Guild. She loves Choristers Guild for the repertoire. Choristers Guild helps her pull music to follow the pastor and his messages. When her pastor tells the story of Daniel from the Old Testament, she can follow it with the anthem "Daniel" (CGA827).

Elaine didn't know Helen Kemp, but they both taught a workshop at Concord at the same time, and Elaine remembers that their sessions were so similar. "You give me a Bach, I will give you a Bach," she said. She always wanted kids to know that music was much more than the general music songs they learned in school, and Choristers Guild had so much music based on the classics.

"Teaching is like a game," she said. "There are four qualities a teacher has to have."

- Energy! If the kids jump, you need to jump!
- Intelligence...that goes without saying.
- Imagination...if something does not work, try something else. Attack it from different angles.
- Passion. You must love what you are doing. The kids will pick it up right away. What you like, the kids will like.

Elaine has outlived two husbands. She has three daughters, and 15 wonderful grandchildren. One of her favorite pieces to conduct is "Velvet Shoes" by Randall Thompson (E.C. Schirmer, publisher). "Again, it is all about the repertoire," she said.

Elaine is eager to get back to work at St. Paul's after months away from her choir. "I am ready to pick out my music for Christmas," she said. "I am so hoping that we will be ready by then!"

She ended our conversation with something I didn't expect. She said, "I believe in you."

Elaine, I believe in you, too!

Sing joyfully!

-Dawn

Easy Favorites for the Handbell Soloist

Volume 3

by Cathy Moglebust
accompaniments by David Moglebust

Calling all handbell soloists! As with the first and second volumes, *Easy Favorites for the Handbell Soloist, Volume 3* features some of the best-loved handbell music of Cathy Moglebust arranged for handbell soloist and keyboard accompaniment. Several pieces can be played off the table or with a bell tree, and some can be played with only 2 octaves. The seven pieces span the church year, with the Advent and Christmas titles being the easiest. Parts for the soloist are included. The keyboard accompaniments are also available on CD, which may be purchased separately.

Contents

Calming Peace (*Prayer for Kristin*)

Christ the Lord Is Risen Today (*From the East the Donkey Came*)

Kyrie

On Jordan's Banks the Baptist's Cry
(*That Easter Day with Joy Was Bright; What Star Is This, with Beams So Bright*)

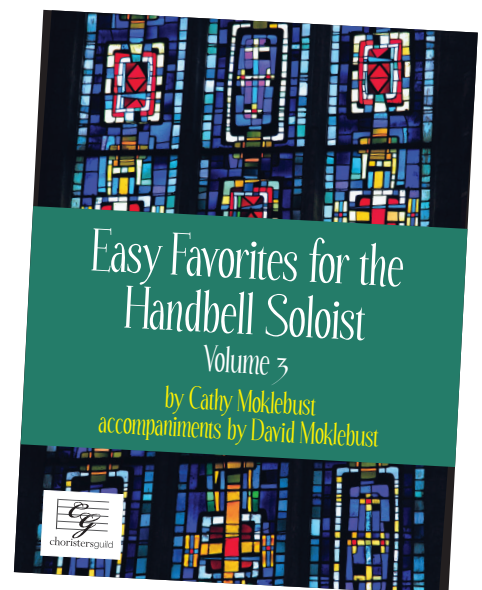
Still, Still, Still

This Is My Father's World

'Twas in the Moon of Wintertime

Seasons

Advent, Christmas, Lent, Communion, General,
Times of Meditation, Easter, Eastertide, Creation



CGB1183 Handbell soloist with
keyboard accompaniment

CGCD76 Easy Favorites for the
Handbell Soloist, Volume 3
- Accompaniment CD

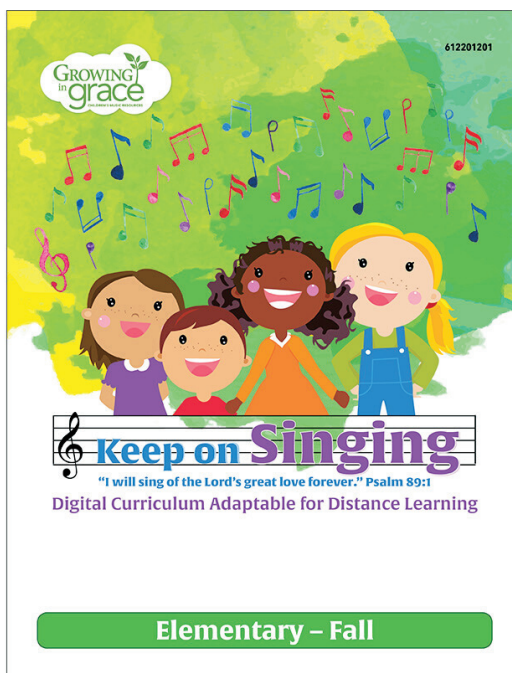
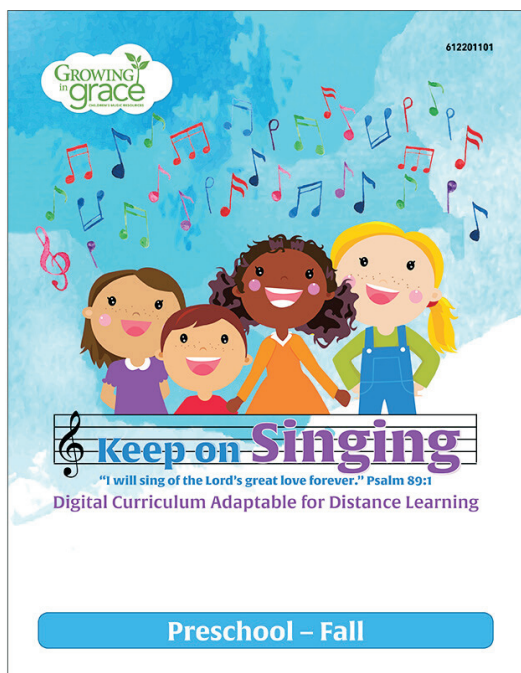


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DIGITAL DOWNLOAD CURRICULUM

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choristersguild



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In preparation for Fall 2020, many children's choirs will face unprecedented circumstances with regard to when and how they will meet. Growing in Grace "Keep on Singing" is a digital curriculum designed to address the needs of choirs meeting together in the classroom and those operating remotely.

The Preschool unit of "Keep on Singing" for children ages 4-6 will include 10 scripture-based songs for general use, Thanksgiving, and Christmas as well as scores, student scores, demonstration and accompaniment recordings, and a sing-along video for each song. The unit will also include 10 video-based activities, 15 KIDPages with teaching steps, and 15 age-appropriate devotionals.

The Elementary unit of "Keep on Singing" for children grades 1-6 will include 7 scripture-based songs for general use, Thanksgiving, and Christmas as well as scores, student scores, demonstration and accompaniment recordings, and a sing-along video for each song. The unit will also include 8 video-based activities, 15 KIDPages with teaching steps, and 15 age-appropriate devotionals.

"Keep on Singing" offers a greater degree of adaptability than traditional curriculum and is easily integrated into the classroom or at home. With more opportunities for video instruction and rehearsal as well as activities designed to work well in groups or by a single student, "Keep on Singing" is the perfect resource for children's choirs navigating the world in our current climate.

PLEASE NOTE: Purchasing this curriculum (as a Digital Download Product) grants the purchaser a license to use it for students and teachers of ONE choir. If multiple choirs are using this curriculum, an additional curriculum package should be purchased for each choir. Please do not reproduce these resources or share with others outside the specific choir for which they were purchased. Help us ensure that future generations will benefit from Growing in Grace Children's Music Curriculum.

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the chorister

RESOURCES FOR MUSIC MINISTRY

October/November 2020

Volume 72 | Issue 3

Rise Up to Share Your Song!



From Rote...to Note

Volume I: Bible Truths



Eight anthems for
developing choirs which introduce
foundational music-reading concepts and
teach timeless Bible truths

Includes reproducible Discovery Pages and
Singers Scores for beginning note readers



**WITH
ANTHEMS
FROM**

Terry Taylor
Vicki Hancock Wright
Lynn Shaw Bailey
Becki Slagle Mayo
Nancy Raabe
Kimberly Ingram
Katie Houts

October/November 2020

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Making Grateful Connections in a Time of Separation

BY SUSAN EERNISSE
THE CHORISTER EDITOR

We recently did a 30 Days of Blessings promotion in our church family. With so much loss, anxiety, and angst around us, we decided to make a concerted effort to “count our many blessings.” We provided a PDF chart that was simply a month-long calendar and asked folks to write in one blessing each day of the month. They were encouraged to look for the overlooked or hidden blessings in each day in addition to the obvious ones we sometimes take for granted.

We invited members to share their responses by partnering with others. Families were asked to add the activity to daily mealtime conversations. With so much separation and isolation in our pandemic world this was to be a way to connect with others. The first thing on Day One of my personal list was the strength God gives to manage each new day. What would be on your list?

This would be a great activity for your choir (adults, youth, or children) to try together. I can just imagine the community building that could take place through the recognition, acknowledgement, and sharing of the many blessings God provides. We have provided a blank November chart to help you get started on your Thirty Days of Blessings! (Thanks to my friend Dawn Liverman for the beautiful chart!)

There are some great blessings in this issue of *The Chorister* as well...

- Tim Sharp, Executive Director of ACDA, has written an inspiring article based on a beloved hymn.
 - Martha Shaw, a long-time friend of CG, has given a lovely reflection on her long career in choral directing in **Rehearsal 101**.
 - Our own Sacred Choral Editor Katie Houts gives us a glimpse into her work as Director of the Rise Up Children's Choir training ensemble. (Don't you love the beautiful cover photo of Katie and her group?)
 - Sally Traylor shares her work with youth and children's church handbell choirs.
- ...and that is just a few of the gems in this issue!

As I continue my list of daily blessings — I will add the entire Choristers Guild family. May this be a season of gifts and gratitude for each of you!

Keep singing the song!

-Susan

BY DAWN LIVERMAN

30 Days of
BLESSINGS



SU	MO	TU	WE	TH	FR	SA
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	<i>...morning by morning new mercies I see...</i>				



Rise Up Children's Choir

BY KATIE HOUTS
SACRED CHORAL EDITOR

2019-2020 was the inaugural season of Rise Up Children's Choir, an organization founded last year in Salt Lake City, Utah, to uplift, entertain, and transform our world through music. RUCC's mission is realized through both live performances and music videos, which are primarily covers of pop, Broadway, and Disney songs. I confess — when I was approached to lead the training ensemble of RUCC, it was out of my comfort zone. Lead a choir that wasn't in a church? Me?

Despite the tiny voice in my head telling me someone else was probably a better fit, I took the leap. And I quickly discovered that the skills I'd learned from Choristers Guild workshops, the Institute, our webinar presenters, and inspiring *Chorister* articles were easily transferable to a community choir. RUCC's repertoire is filled with songs that challenge others to look for the light, to believe in themselves, and to make our world a better place for all. Just before our season began last fall, my apprehension turned to excitement. I was all-in.

I direct Rise Up Junior, one of two (now three) choral ensembles in the RUCC program. The Junior kids range in age from 5-14, and this intermediate-level choir is focused on developing choral fundamentals, musical proficiency, and performance skills. We also have the chance to record one music video per choir — and that video was scheduled for production in late March 2020. Needless to say...our video plans were sadly postponed.

Though the pandemic also foiled any plans for live performances through the spring and summer, we were determined to finish our first season strong. RUCC moved our rehearsals online as we continued learning and rehearsing on Zoom for fourteen weeks. Our leadership team closely watched Utah's state health guidance and protocols, along with the emerging research about singing in groups, and we became confident that we could safely produce a music video in late June. But we'd need to make some adjustments. Rather than use the indoor venue we'd booked for March, we ventured to the mountains surrounding our valley.

Standing among the hills of the Provo Canyon, with the Wasatch Mountain Range in the background, we spread filming over multiple days. The singers were called in small groups and staged at a distance. We took plenty of breaks. Our team of parent volunteers made sure singers could quickly access and wear their masks whenever they weren't on camera. We safely recorded the studio audio in groups of 3 or 4, taking note of distance and air exchanges and sanitation procedures.

Our mashup of *Blackbird/Tomorrow/Here Comes the Sun* was a welcome bit of mid-summer sunshine. I will always remember standing in the sunlight of the canyon, looking out at these dear faces, being filled with gratitude to sing with them. The innocent, joyful, and honest voices of children are necessary in our communities. During a time like this, these voices uplift us and inspire us to be our best, to spread kindness and light wherever we go.

We will weather this pandemic to sing again with our choirs in person. Until we do — keep singing in whatever ways you can. Every chance to create music is a chance to transform lives.

To view a recent Rise Up Junior video release, visit <https://youtu.be/LuN8ibZdW3c>

Rise Up to Share Your Song!
-Katie



Love from the National Board: Private Times...

BY JOHN SUTTON, PROFESSOR OF MUSIC, AZUSA PACIFIC UNIVERSITY
CHORISTERS GUILD BOARD MEMBER AND PRESIDENT-ELECT

A few years ago, while reading a devotional, other readers and I were challenged with the bold statement that "people want to do what Jesus did in public, but few want to do what He did in private."

The author talked about the attractive nature of Jesus' public life: having infinite wisdom in the routines and experiences of day to day living, saying the right thing in every circumstance; performing incredible awe-inspiring miracles, feeding the poor, healing the sick; and living a life of true and ultimate meaning that continues to challenge the most devout Christian, as well as the casual reader who considers Jesus only another influential religious leader that one should be aware of.

But Jesus' private life is a bit more obtuse. We simply lack all the information we might hope for regarding what Jesus' life was like away from the public crowds as He lived out his mission and calling. But one can surmise from even an informal reading that his private life beyond the crowds was filled with solitude, prayer, meditation, fasting, and at times spending time with only His closest followers and disciples. This private expression of Jesus' life is not nearly as exciting, and certainly would not carry a Hollywood storyline the way his public life would.

As a full-time teacher, I and so many others have been hit with the sudden and abrupt shift (within days) to an online learning format. For me, the learning curve was steep and perilous as I sought to convey the subject of learning music in an entirely new educational landscape and environment. The preparation time alone was overwhelming, not to mention my many mistakes and technology not always working as promised. Zoom classes and meetings were endless and even these moments of "technological togetherness," seemed disconnected and remote, as at the conclusion we all "ended the meeting" and went our separate ways returning to the sequestered privacy of our individual quarantined environments.

As a lifelong choir conductor, my choirs overnight, simply came to a halt. Everything stopped. Like you with your choir members, I sought to assuage my singers' trauma over cancelled rehearsals leading to cancelled concerts, and the recurring question from all of them, "when will we be able to sing again?" And with the early reports over choral singing that emerged in the news, an even greater and ongoing question has emerged in these ensuing weeks and months: *Will we be able to sing again?* **Yes.**

Perhaps Jesus' private life can be a guide or template for us during these weeks and months when our normal public life and routine has been disrupted. Might this be the time when we could find time to learn all of our singers' names and the schools they attend? Could this be the time for us to re-imagine and dream of what it means to be a singer in our choir? Is this a time for us to become better musicians and sight readers? Is this the moment to create a sense of deeper community and stronger relationships amongst our choir members? Can we celebrate our members' birthdays in a unique way that our current environment might lead us to? Is this the opportunity to call our singers and find out what they miss the most about choir, or to get their creative input? In this forced private time that the Covid-19 virus has brought us, do we have an opportunity to discover a new love and devotion for the joy and privilege of choral singing?

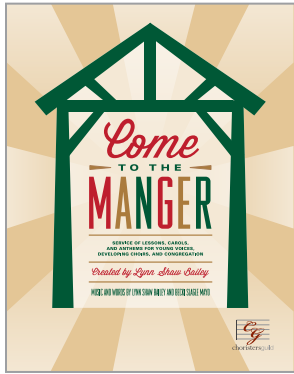
For months now I've been pondering what will be *the very first piece* that I pull out for our singers when we return. What should our first program's repertoire be? My mind is racing with how to keep my choir moving forward together, finding a place of progress in these days of quarantine and isolation. How can we grow closer, improve skills, and find a meaningful peace in the midst of this pandemic storm? And in that peace *that passes all understanding*, how might we do the work of leaders and speak into our singers' hearts and lives?

The answers will be different for all of us and unique to our personal situations and choirs, but I know that God has something for us to do during this time as we prepare for our voices to be raised once again. I ask you to join me in using this "private time" to prepare for our public mission and calling which will resume in the not too distant future. Let's rise above discouragement and unceasing questions (without many answers) to do what God would call us to do in these more private moments as we anticipate that day when our public mission will resume.

As the devotional writer wrote so long ago: *It's what Jesus did in private that prepared Him for His public ministry and mission.* So, let's get ready for our public ministry to our choir members, churches, and schools. It will be here before we know it, but for now it's time to get going in private.

Keep Looking Up!

-John



Anthem Feature: "May My Light Shine"

BY LYNN SHAW BAILEY AND BECKI SLAGLE MAYO
FROM CGC57 *COME TO THE MANGER* – A SERVICE OF LESSONS,
CAROLS, AND ANTHEMS FOR DEVELOPING CHOIRS
DESCRIPTION AND IDEAS FOR USE BY KATIE HOUTS

You may be approaching the Advent and Christmas season with uncertainty this year. Will I be rehearsing with my choir? Will seasonal concerts and worship opportunities be held? Will our congregation meet in person, or will we stream our Christmas services? Will my choir rehearse together in the same space, or will I need to teach remotely?

So many questions hang in the air...and yet, Christmas still arrives. We will still prepare our hearts to make room for the Christ child — a light in the dark, a Prince of peace, God in flesh with us. We will still hear and sing beloved carols that seem to transport us back to a particular time and place. We will still treasure the words of the Christmas story, though we may not bring this story to life through costumed children who find their balance of *squirmy* and *still* in a nativity scene.

We will likely need to think outside the box this year. And luckily, Choristers Guild has a resource (or two!) to help.

Come to the Manger is an outstanding Advent/Christmas resource for developing choirs — and an especially useful tool this Christmas. Lynn Shaw Bailey saw an opportunity to create a Lessons and Carols collection that would bring a leadership role to children of all ages. Lynn crafted this resource using seven scripture readings, six well-known carols, and five anthems for unison or unison/two-part voices. The anthems can be successfully prepared by developing choirs or any age — a multi-age children's choir, a graded choral program, or even a small adult choir. The optional handbell parts are accessible for youth and adult ringers.

The following anthems are included in *Come to the Manger*:

"Oh, Come, Little Children"
"The King Shall Come When Morning Dawns"
"Come, Come, Emmanuel"
"Arise, Shine, Jesus Has Come!"
"May My Light Shine"

One of my favorite anthems in this collection is "May My Light Shine." This particular message can be shared effectively throughout Christmas *and* Epiphany seasons. The beautiful melody is accessible for all ages, staying within a range even lends itself to intergenerational singing. The text is a simple prayer of devotion, a commitment to shine God's light to a world that needs it.

Reproducible singer's scores, visual aids, and demonstration audio tracks are provided in *Come to the Manger*. Lynn also created helpful anthem teaching plans for each song — *which are easily adaptable for virtual/online rehearsals*. All these resources are available on the Resource CD included with this collection.

- The teaching plan for "May My Light Shine" focuses on discovering the road map and form of a song, following the melody up and down, singing beautiful vowels (avoiding the diphthong), and understanding dynamics. It also covers rhythm and steady beat, and also includes reflection questions about the text.

As you plan choral anthems for Christmas worship, you could put together a virtual choir video of "May My Light Shine." If the idea of a virtual video seems daunting, remember:

- Rather than mix many recordings together, you can highlight single children (or even families singing in unison) for each phrase.

- Forego compiling video and focus on audio only. Invite children to instead create and submit art based on the imagery in this song – light shining as the star of Bethlehem. Create a visual slideshow with their audio.
- If you focus on an audio-only project, invite parents to take behind-the-scenes photos of the children recording their voices to share with your congregation. These simple photos can craft a wonderful story of faithfulness, commitment, and joy.
- Delegate: invite someone with tech skills in your congregation to compile this project; this might be a wonderful blessing to them!
- Don't forget the ringers: deliver tone chimes to homes of your ringers, so they might record themselves playing with this song.

Consider how families might help tell the Christmas story as you plan your Christmas worship services. The lessons and carols contained in *Come to the Manger* offer many possibilities for intergenerational participation. And remember to celebrate families in all their wonderful diversity – a mother/son, a group of siblings, a grandparent/grandchild, a group of cousins, an aunt and uncle with their niece...

- Could a family read together and record one of the scripture lessons?
- Certain families might be able to lead the singing of a carol from their piano at home.
- Families can sing along as one family member plays a carol melody on the violin, flute, cello...

This year will be different... but the season still gifts us with an incredible message. God's love shines in the darkness, and we are called to bear this light to the world.

*Star of wonder, star of light, shining down for all to see
Star of wonder, star of light, shine your light through me.*

May My Light Shine

Lynn Shaw Bailey and Becki Stagle Mayo
(inspired by "We Three Kings," by John H. Hopkins, Jr., 1820-1891)

Lynn Shaw Bailey and Becki Stagle Mayo
(inspired by *KINGS OF ORIENT*, by John H. Hopkins, Jr., 1820-1891)

With worship and awe (♩ = 96) *slight rit.* *mf* *a tempo*

May my light shine like the
star of Beth - le - hem. May the world see God's love through me. May my
light shine for my Je - sus and my King. May I shine so oth - ers
see. *mp* 1. Star of won - der, star of light,
2. Star of won - der, star of light,
shin - ing down for all to see. Star of won - der,
may I keep my eyes on you. Star of won - der,
star of light, shine your light through me. May my
star of light, shine in all I

mf rit. *a tempo* 3 *f*
do. May my light shine like the

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CGC57

"May My Light Shine" Singer's Page

TEACHING PLAN: MAY MY LIGHT SHINE

MAY MY LIGHT SHINE

What you need:

- Audio (Demo Track 5/Accompaniment Track 10) and device to play it
- Come to the Manger score
- Piano, if available
- (optional) 4 handbells or handchimes (Eb - C - D - Eb)
- Blackboard/Eraser board
- Bible or Bible storybook for Matthew 2:1-12

From the Resource CD:

- Singer's pages
- Handbell music
- Road Map printable
- Diphthong Dachshund printable

TEACHING STEPS

1. **Learn about the wise men and the star of Bethlehem.**
 - Read Matthew 2:1-12.
 - Ask: How did the wise men find Jesus? (They followed a special star.)
 - Ask: Where did the star finally stop? (Over Jesus' house in Bethlehem.)
 - Ask: When they saw Jesus, what did they do? (1-worshiped Jesus; 2-gave Jesus gifts)
 - Say a prayer thanking God for Jesus and for the star that led the wise men to Bethlehem.
2. **Learn movements for section A/refrain (m. 4-12).**
 - Refer to Road Map and point to circle. This is the symbol for the refrain. You might choose to call this section the Light section.
 - Echo-speak the lyrics to Section A as you have singers watch and copy your movements:
 - m. 5 & 9 "light" - place closed hands facing out near corner of eyes, then open-blink hands up and out
 - m. 6 & 10 "star" and "Jesus" - index fingers point up, R-L-R
 - m. 7 & 11 "world" and "shine" - palms turned inward, circle R-hand around L-hand
 - m. 8 & 12 "me" and "see" - hands closed, cross arms over chest (sign for love)
3. **Learn steady beat for the B section/verses (m. 13-21).**
 - Refer to the Road Map and point to the square. You might choose to call this section the Star section.
 - With hands down at sides, teach singers to lightly pat steady pattern for the verses: quarter, quarter, half note.
4. **Listen and move to the music.**
 - Play CD and lead singers in movements, calling out "Light" and "Star" at section changes.

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"May My Light Shine" Teaching Plan

Rehearsal 101: The Whole Musician – Building a Strong Foundation

BY MARTHA SHAW

Forty years is a long time to teach. In that amount of time, you have the opportunity to assess what you know, and which lessons mean the most over time. On occasion, students and parents generously share their reflections, and you can be surprised at what they remember. The beautiful music that we share is the heart of our experience, but lasting impact can be made if we choose to educate the whole child. The building of relationships and the resulting community begins with a love for the singer as well as the music. I want to lead a choir that cares more about who they are than how they sing...and that is saying a great deal. Successful adults grow with thoughtful guidance, some trial and error, and a great deal of prayer!

Our singers come to us with such varied backgrounds and experiences. Their love of music is our first connection, and if we truly care about them, we begin to reach out and see who they are and what matters to them. For me, everything starts with creating an environment that is safe and nurturing. They need to know that I care and that I accept them as they are. As I open up to them, I choose to teach them the lessons that have made the biggest difference for me and for my former students. I begin choir with short “life lessons” that address everyday choices that will shape their young lives. Here are the lessons that have meant the most over time.

SURROUND YOURSELF WITH GOOD PEOPLE.

No choice makes as much of a difference as this one. Good people lift you up and support you, but they also help you when you are going in the wrong direction. They help you make good decisions and steer you away from the bad ones. The best friends want you to be your best self. They want you to succeed. If you find you are spending too much time with someone who does not support you and believe in you, trade up. Loyalty is continually earned with trust. Young people will stay with a friend who is not good for them just because it is comfortable. Helping them to see those relationships that are in their best interest is vital to their success.



The Tour Choir at Spivey Hall

MAKE GOOD DECISIONS.

This begins with surrounding yourself with good people. It requires the development of self-discipline, perhaps the most critical of all traits. The path to adulthood begins when we are called upon to structure our days and develop habits of work balanced with relaxation and play. Time management is the most sure indicator of student success. I have taught college for twenty-five years, and this separates the high achievers from those who just get by. Choosing to schedule study and practice before play changes everything. But, it is critical to balance work with social opportunities to learn and grow and develop hobbies that entertain and provide needed levity.

DEVELOP AND DEMONSTRATE MATURE BEHAVIORS.

Teach students to be reliable, responsible, believable, and punctual. This is a challenge for all of us, but students need these traits to succeed in life. Every student needs to learn that the rules do apply to them. Rules are made to support the integrity of an organization, and following them is in the best interest of the group and the singer. Respecting the group starts with upholding the principles that matter. We must also model the behaviors that we expect from our students. This is one of the most consistently challenging lessons to share.

FIND A SPIRITUAL CENTER TO GROUND AND INSPIRE YOU.

As we face the challenges of life, nothing is more important than having a faith to anchor your soul and give you a hope for the future. As I teach in both private and public institutions, I am mindful of being respectful of all faiths and beliefs. I do share the principle of faith, and I am not afraid of letting the students know that I am grateful for my beliefs.

BE KIND AND COMPASSIONATE.

Be a good colleague. Be a good friend. Be honest without being cruel. You don't have to say everything you think. Keep those thoughts in the "inner monologue." The most important thing you can do is be encouraging. Notice the successes of your friends and celebrate them. You are not hurt by their success. When the tide comes in, all the boats rise.

FAILURE IS NOT FATAL.

You will do many things well, and you will fail at others. Use your mistakes to gain experience. If it didn't work out, try it another way. If it is not good for you, walk away. Sometimes you can't tell when it is not working. Often, your friends will see it coming before you do. When failure happens, pick yourself up and go. You can survive.

DEVELOP AND DEMONSTRATE PROFESSIONALISM.

Be prepared and be totally present. Give 100%. This means do your homework and be a leader. Pay attention, and offer suggestions when appropriate. Always try to see things from the other person's side. Most people are doing the best they can. Give them the benefit of the doubt. Phrase your comments respectfully. Look



Martha and Jeriah (his mom was also in Spivey!)

professional and be courteous. Do not monopolize the conversation. Talk less, listen more.

MAKE YOUR FRIENDS BEFORE YOU NEED THEM.

Your administrators, administrative assistants, and maintenance staff are all important. Treat everyone with respect. Try to get to know your colleagues, and ask sincere questions. Go to community meetings and actually meet people. Listen and learn. Ask for advice, and then listen to their answers. If you have no experience, do not criticize what they know.

TALENT IS NO EXCUSE FOR ARROGANCE.

Be teachable. Do not assume you know everything. Everyone deserves to make music at their own level. Do not look condescendingly at those who do not know as much as you do. To whom much is given, much is expected. Act with humility, and be kind. Be grateful for the training you have received, and then use it for the good of the group. This is one of the most important lessons you can learn.

LIFE IS FULL OF SURPRISES, AND IT NEVER TURNS OUT LIKE YOU PLAN.

This is one of the truest things I know. Plans and goals are wonderful. Some will turn out, and others will set you on a path that is far better than the one you thought you wanted. There are no guarantees in life. Always plan to succeed, but be ready with plan B if things go



The Reinhardt Chorale in Venice



Martha with Reinhardt graduates at GMEA conference



Martha with the Spivey "basketball team"

awry. Take time to grieve the disappointments, and then start again. Do not dwell on your mistakes. Quit turning around and looking behind you, because you're not going that way.

THE ONLY DIFFERENCE BETWEEN AN ORDEAL AND AN ADVENTURE IS ATTITUDE.

Every day, you choose how you will respond to the events that you encounter. I know that not every moment is thrilling, but the discoveries and successes can be quite satisfactory. Speak positive things to yourself and others. You truly can affect the world around you,

and you can brighten a room if you choose to do so. However, you are not the center of the universe, and leave room for others to shine as well.

Teaching lessons like these help to create a community in which people want to grow and create. When students feel safe and loved, they do their best work. They treat others with kindness and respect, and positive energy guides the rehearsal. And when you travel, they want to do well and share their sense of well being with those around them. I believe we can positively affect this world one student at a time. Educating the whole person results in benefits that will continue to reveal themselves long after the rehearsals are stilled.



Martha Shaw is Professor of Music and Director of Choral Activities at Reinhardt University. A specialist in vocal pedagogy for all ages, she is active as a clinician and as a guest conductor throughout the United States. Her fifteen years of experience as a public school music specialist contribute significantly to her work at Reinhardt, where she teaches conducting, choral literature, and music methods classes as well as conducts the Concert Choir and The Reinhardt Chorale.

Dr. Shaw is the founding director of the Spivey Hall Children's Choir. Under her direction, the choir has been featured in performances for state, regional, and national conventions of the American Choral Directors Association, for the national conference of the Orff-Schulwerk Association and for the 2010 national conference of Chorus America. The choir has also been featured on NPR's *Performance Today* and *From the Top*.

For thirteen years, Dr. Shaw served on the faculty of Shorter University. She also taught at the University of South Carolina, where she earned a Doctor of Musical Arts in Conducting with Larry Wyatt. Studying with Donald Neuen, she earned a Master of Science in Music Education from the University of Tennessee. She holds a Bachelor of Music Education from Shorter College.

Children's Handbells? Yes You Can!

BY SALLY TRAYLOR

For many church musicians, the prospect of working with handbells may seem somewhat intimidating. Perhaps you have used handbells or handchimes in your children's choir or music classroom to teach rhythm or melody concepts or to enhance choral arrangements through ostinati or obligatos. You may also have demonstrated harmony as children play chords from numbers, letters, or even notes on a staff. These activities all have great value but only scratch the surface of what is possible. If you have a set of handbells or handchimes, why not consider forming a children's handbell choir or ensemble?

One of the most enjoyable facets of my volunteer work as handbell director at First Baptist Church on the Square in LaGrange, GA, has been the development of handbell choirs for children and youth. While I already served as director of the church's adult bell choir, I realized that I wanted to give my own children an opportunity to ring during their elementary school years. So, in 1998, I started a children's bell choir with my son and seven other 4th graders. As this group progressed, my daughter and another crop of ringers began, and before long we had established beginner and intermediate children's groups and an advanced youth group in addition to our adults. Watching children begin handbells with little or no prior musical training and grow to become excellent musicians (with handbells and other instruments) is one of the most rewarding experiences I have had.

YOU MEAN YOU LET *CHILDREN TOUCH* THOSE EXPENSIVE HANDBELLS?

I have been asked this question from time to time upon suggesting that someone start a children's bell choir. Yes, we do use REAL handbells and they are expensive, but with proper instruction (and occasional warnings about the number of years' birthday and Christmas gift equivalents it would take to replace a broken bell) most children treat the bells with great respect and are quick to correct others who are not doing the same. The biggest challenge is getting children to comprehend the size of the bells in relation to the width of their bodies. It sometimes seems as if the two bells a child holds are magnetic and attract each other. Handchimes are slightly less nerve wracking due to their slender design, and each chime also offers a helpful diagram showing the location of the pitch on the music staff.

I WOULDN'T KNOW WHERE TO START!

If you have ever had a handbell choir at your church, you most likely already have much of the basic equipment

you will need. Besides the obvious requirement of a two- or three-octave set of handbells or handchimes, you will need rectangular folding tables (plastic-top 72" x 30" tables work well) and 3" or 4"-thick foam to cover the tables (two pieces of 36" x 30" foam per table). You will also need music binders that are designed to stand up on the table. If these binders are not available, you can use your creativity and find a way to prop up regular three-ring binders. I do not suggest using music stands, as the children will not be able to easily reach the music across the table. Normally, I recommend approximately 15" to 18" of table space per ringer and one binder for every two ringers, but currently you may need to add additional space and binders as social distancing guidelines suggest due to the COVID-19 pandemic. Contrary to popular belief, handbell gloves are really not necessary; however, they do help to keep little fingerprints off the polished castings and they do help prevent blisters. Each child is assigned a pair of gloves and a labeled Ziploc bag for storage. Gloves are available in white, black, and even tie-dyed colors. I reserve these for my teen group, though my children's groups covet them!

BUT MOST OF THE CHILDREN DON'T KNOW HOW TO READ MUSIC!

That may be true, but it is certainly not a problem and can even be somewhat of a blessing since you are able to teach counting methods and terminology you wish to use without creating confusion. I have found, over the years, that what works best for me is to teach handbell ringing while simultaneously teaching music reading. If you take this approach, in the first rehearsal the children learn the basics of ringing and damping properly as well as review fundamental music symbols and note values. By the second rehearsal they actually start to ring "real music." Look for music that is vertical, or chord-like, in nature and comprised of long note values (think stacked whole notes). While quarter note melodic lines may look simpler on the page, the skills involved in following a melodic line, remembering which notes on the staff are yours, and perfecting the timing it takes to have your bells ring at the right moment are really quite complex. On the other hand, music that is made up of stacked whole notes is much more likely to provide a positive result as ringers have four entire beats to think about whether or not they play in the next chord. This chordal music also makes it easy to focus on unison ringing and typically offers everyone more chances to ring, keeping the children focused and engaged.



Members of the youth handbell team

The beauty of these “whole note songs” is that they can be simple harmony maps for hymns, choruses, children’s songs, folk songs, or whatever fits your situation. At first, there should be no accidentals, and in order to keep most ringers “busy,” music is generally written in G major for two-octave groups and C major for three-octave groups. If your budget is limited, you can certainly create some of these whole note songs yourself, or there are great sources in print which can be reused over and over. Some of my favorites start with only whole notes and create progressively more difficult versions of a hymn or song by adding the melody and changing the accompaniment to half notes and eventually quarter notes. These step-up versions provide repetition for children who need it and also provide challenges for those who catch on quickly or those who may have entered your group after already having some musical training on another instrument. *Starting Point*, the Choristers Guild series by Sandra Eithun, is an excellent resource offering beginning music which is reproducible and appropriate for use in both churches and schools. As always, it is important to remember that children have different learning styles and learn at different rates, so pack your patience! Some children who struggle early on will actually turn out to be some of your best and most dedicated ringers!

WHERE WOULD I FIND THE RINGERS?

Even if you have access to three or more octaves of bells, I strongly recommend starting with only two octaves. The larger bells are simply too uncomfortable for small hands and arms to ring with proper and safe technique. Ideally, you will need eight children, though you can make it work if you have as few as four. If you also have handchimes, you may add two or three more children and double some parts. However, do not be tempted to split assignments by giving each child only one bell; they all need to ring with both hands! Our beginning group,

The Genesis Ringers, is made up of children who are in the fourth grade or above. I am fortunate to also direct our Music Makers Third Grade Choir, so I get to know most of the children the year before they are old enough to join handbells. As they go through my choir, I take note of those with strong rhythmic skills (ability to patsch or clap a steady beat and repeat rhythm patterns), those with good listening skills, and - perhaps most importantly - those with excellent attendance records. You may not have the luxury of this arrangement, but I encourage you to inquire about these qualities through choir leaders and other children’s ministry workers. While handbell choirs should not be “closed” or “exclusive” groups, in reality there are limited spaces available. If you overload a group, you will have difficulty managing the children (while keeping those expensive bells safe), assisting those who need help, and making the rehearsal time productive. Rather than using an open invitation, I typically compile a list of children who are good candidates and contact their parents, one by one, carefully explaining that I can only start with a limited number. I do encourage them to let me know if they hear of other children who want to ring. No one is excluded, and I can usually accommodate everyone who shows interest within a couple of months.

One of the biggest challenges in gathering ringers will be finding a rehearsal time that works. For the group to be successful, regular attendance by every ringer is a must. A schedule that has worked well for our groups is to attach handbell rehearsal to another activity that most of the children or youth will be attending. Our two children’s groups are scheduled on Wednesday afternoons prior to Bible Study and Children’s Choir. Fortunately, families also have the option of eating dinner at the church. The youth handbell group meets on Sunday afternoons prior to youth choir. This time has worked well for many years and eliminates conflicts with most school-related sports or other extra-curricular activities.

BUT I DON'T KNOW HOW TO BE A DIRECTOR!

If you can count to four and are willing to practice the beat pattern, you are on your way to being a children’s handbell director. Of course, there are many other skills needed, but you can learn as you go! Your children will not even notice your limitations as long as you encourage them and compliment them when they are doing well. If possible, find another adult who is willing to assist you. The perfect helper will be faithful in attendance, has at least minimal music reading skills, and is perceptive enough to read your mind or at least your subtle signals when something or someone needs attention! Additionally, one of the best investments you can make is to purchase or prepare a poster-sized grand staff with the names of the lines and spaces labeled. With this visual aid to remind them of where their bells are located on the staff, children



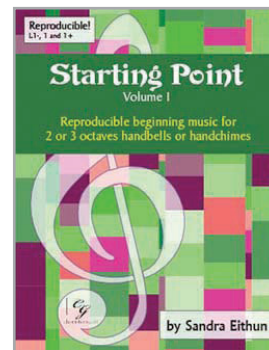
Members of the children's handbell team

will be able to play in almost any position you assign them, even as beginners.

When assigning bells to a new group of ringers, there are several factors to consider. First, take into account the size of the children – generally the smaller children get the smaller bells. Second, beware of allowing best buddies to be bell neighbors. Third, if a child has previous musical training, assign bells that will likely carry the melody line of the music. This arrangement can be “home position” for everyone, but be sure to have a few children switch places every time you introduce new music. As you assess the strengths and weaknesses of your ringers, you will want to place them in positions where they can be most successful. Remind children to read their music by keeping their eyes moving ahead, and avoid circling or color coding notes unless you have a ringer whom you are accommodating because of special needs. Though many directors would disagree, I find it very helpful to count aloud while stressing that children count to themselves. Hearing continuous counting helps children to internalize the steady beat and understand that everyone must count in order to ring together. If a child is having difficulty tracking the music, it is usually because the part is not very busy or the notes are hard to pick out on the staff. Try switching this child to a part with more frequent notes or notes easier to spot such as G4/A4, B4/C5, or D5/E5.

IS IT REALLY WORTH THE EFFORT?

The basic goals we set for our music ministries generally focus on the development of our God-given musical talents in order to provide musical offerings for and participation in our worship services. A children's handbell or handchime choir accomplishes these goals and much more. Teamwork and camaraderie are by-products as students must cooperate with others to “belong” to the group. Because music is a universal language, our teen handbell group has provided a musical outlet for foreign exchange students through the years, and currently we are fortunate to have several children involved in handbells who attend the Korean church hosted in our building. Opportunities for performance and ministry outside the church walls are numerous and may include sharing your music with other churches and schools, at hospice or nursing facilities, for Salvation Army kettle drives, and for community events. Finally, establishing a children's handbell choir (and eventually multiple choirs) opens another avenue through which families can participate in the music ministry. If your church is fortunate to own handbells or chimes, pull them out of the closet and offer children a great way to praise and glorify God through music! “Let everything that has breath praise the Lord. Praise the Lord!” – Psalm 150:6 NIV



HANDBELL RESOURCES

CGB858 *Starting Point, Volume: Reproducible Beginning Music for Handbells or Handchimes (2 or 3 octaves)* | arr. Sandra Eithun

CGB859 *Starting Point, Volume I: Reproducible Beginning Music for Handbells or Handchimes (3, 4, or 5 octaves)* | arr. Sandra Eithun

Visit www.choristersguild.org for these and many other handbell resource needs.



Sally Traylor has volunteered as handbell director at First Baptist Church on the Square in LaGrange, GA, for the past 36 years. In addition to four handbell choirs comprised of children, youth, and adults, she also directs a children's vocal choir. She is a graduate of Auburn University, with a major in Mathematics and a minor in Music Education, and holds a Masters Degree in Education from the University of West Georgia. A former high school math teacher, Sally now teaches private flute and piano lessons. She often leads handbell workshops at festivals or for individual groups and currently serves as Membership Chair for Area 4 of Handbell Musicians of America. Sally and her husband, David, have an adult son and daughter and enjoy catching up with them as often as possible.

A New Creation

BY TIM SHARP

In 1864, the United States was four years into the Civil War. Later that year, Abraham Lincoln would be re-elected President for a second term, only to be assassinated on April 15, 1865. During this time of civil unrest and devastation, composer Robert Lowry wrote his best-known composition, a hymn sung by many of us and appreciated by others through Charles Ives' or Aaron Copland's setting of *At the River*.

Five years later, the Civil War had ended, but the crippled nation faced the outbreak of a cholera epidemic that would result in over 5,000 lives lost in Brooklyn, NY, the home of Lowry. In the face of all of this upheaval, in 1869 he wrote and published *How Can I Keep from Singing* in the Sunday School hymnal he edited, *Bright Jewels*. Read and ponder Lowry's words:

*My life flows on in endless song;
Above Earth's lamentation,
I catch the sweet, 'tho' far-off hymn,
That hails a new creation;
Through all the tumult and the strife,
I hear the music ringing;
It finds an echo in my soul—How can I keep
from singing?*

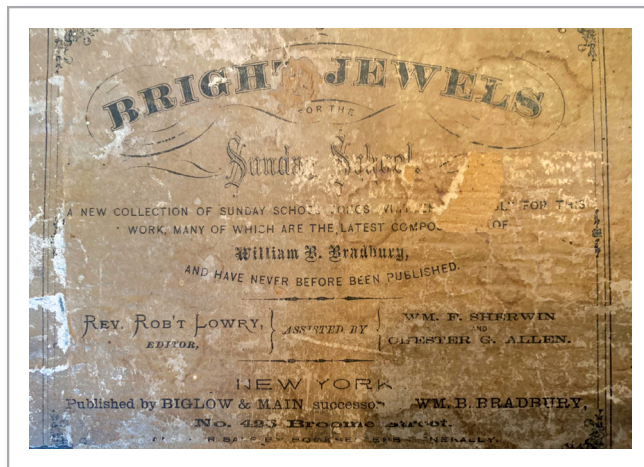
The first notes of Lowry's hymn tune offer the interval of a perfect fourth followed by a do-re-mi rising melodic motive. As a devoted student of this era of 19th century songs and spirituals, I am aware that the initial ascending fourth is something of a gathering note (imagine aurally the sound of hundreds of singers sliding up from that dominant-to-tonic start) for camp meeting shape note songs and wilderness spirituals (*Amazing Grace*, *How Firm a Foundation*, *When I Can Read My Title Clear*, *Come Away to the Skies*), but I still am taken by the strength and determination of this opening musical announcement. The perfect fourth was Handel's "interval of certainty" that we hear over and over in *Messiah* as he uses it for moments such as "I KNOW, that my Redeemer liveth," and the phrase "And HE shall reign forever and ever." Lowry's opening interval and rising line forecasts hope and determination.

This musical motive of hope and determination continues to ascend to an early climactic octave on the words "Above Earth's lamentation," and then freights the text "I catch the sweet, tho' far-off hymn that hails a new creation..."

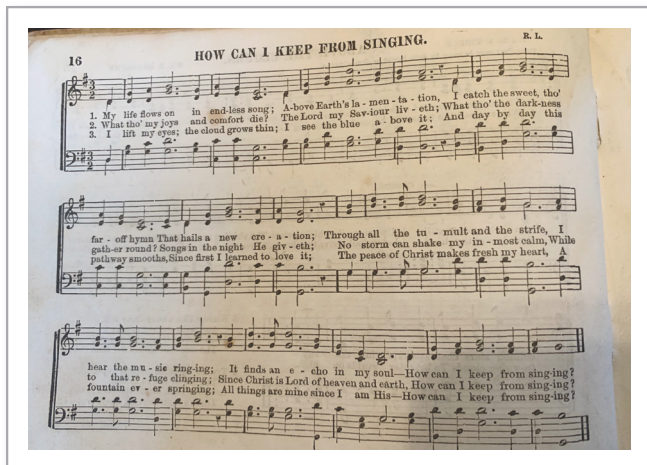
These words—A New Creation—are defined in the succeeding verses by Lowry, but in this moment have given me hope in a new time of "tumult and strife." After personally surviving COVID-19 and having experienced the isolation of my wife being in the hospital due to the virus, I have viewed our return to good health as a time of new creation. Further, view the challenges ahead of us as choral musicians with the mindset of a time of new creation.

This time of new creation begins first with a new mindset. In the words of Carl Jung, "We cannot change anything until we accept it. Condemnation does not liberate, it oppresses." This new mindset offers us the opportunity to grasp new technologies that will enhance our pedagogical aspirations for our singers and will expand their understanding and embrace of other cultures. Personally, I am excited about this new normal with this potential new mindset.

Many are longing for a return to something called "normal," but our awareness over the last few months has demonstrated that "normal" was not acceptable. The new normal we want in this new creation is one of freedom and justice for all. The new normal we want in this new creation is one of opportunity and hope for all. As musicians, the new normal can be one in which we use the power of music to bring about this societal awareness, and we can use the properties of music to participate in this new awareness.



Bright Jewels Sunday School hymnal edited by Robert Lowry



Robert Lowry's hymn "How Can I Keep from Singing" from the *Bright Jewels* hymnal

This time of new creation will lead to a new skillset. I like the words of David Grinspoon: "Time and time again, our species has escaped existential threats by reinventing ourselves, finding new skills not coded in our genes to survive new challenges not previously encountered." As we all had to make the abrupt pivot to distance teaching and learning following the period of sheltering in place, we found that our attitude toward the "bells and whistles" and novelty of many new technologies suddenly changed, and these tools became our lifeline. As we moved to Zoom, Teams, Skype, GoTo, and other virtual spaces, we realized that there was an efficiency offered by those resources that had heretofore seemed like cute peripherals. As I had to move from face-to-

face rehearsing to virtual rehearsing, I discovered a world of new tools that had been available to me all along, but now, they were my only hope of continuing my choral work. Now, even when we are fully back together in rehearsal rooms and performance spaces, the new skills I have developed during this time have now become a permanent part of my tool kit.

And this time of new creation will lead to a new collaborative team set. I've always known, deep down, that I cannot be in two places at the same time! This era of sheltering in place and quarantine has now confirmed this for me. But seriously, it has also confirmed that I need a team and collaboration to accomplish the mission that I want to fulfill. The former model of a conductor on a platform giving commands was certainly scalable, but the moment we moved to virtual platforms, we realized we needed to engage more stakeholders in our processes. Practically speaking, this means that going forward I will depend more on sharing the leadership with others on my team in order to more effectively get our mission accomplished. As my colleague Hillary Apfelstadt writes in my book, *Collaboration in the Ensemble Arts*, "Collaboration in the arts is the way of the future. There is strength in the power of many."

Mindset—Skill Set—Work Set—This is our path forward. Thank you for joining me in our shared mission as we together affirm Robert Lowry's timeless words, "How can I keep from singing!"



Tim Sharp (BM, MCM, DMA) is Executive Director of the American Choral Directors Association (ACDA), the national professional association for choral conductors, educators, scholars, students, and choral music industry representatives in the United States. He represents choral activity in the United States to the International Federation for Choral Music and serves as IFCM's Vice President.

Sharp, himself an active choral conductor, researcher, and writer, has varied his career with executive positions in higher education, recording, and publishing. Prior to his leadership of ACDA, Sharp was Dean of Fine Arts at Rhodes College, Memphis, TN, and earlier, Director of Choral Activities at Belmont University, Nashville, TN.

Tim's research and writing focuses pedagogically in conducting and score analysis, and various published essays and books betray his eclectic interests in regional music history, acoustics, creativity, innovation, and aesthetics. He has conducted university, community, church, and children's choirs, and continues to serve as choral conductor and clinician in the United States and internationally. He is in his twelfth year as Artistic Director/ Conductor of the Tulsa Chorale, Tulsa, OK.

Dr. Sharp is a Life Fellow of Clare Hall, Cambridge University, with degrees in music and conducting from The School of Church Music of The Southern Baptist Theological Seminary, Belmont University, and Bluefield College. He resides in Edmond, OK, with his wife Jane and daughter Emma Jane.

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Lorraine Collins
in honor of a friend who has been associated with the Choristers Guild for many years and who celebrated her 90th birthday on May 3, Alice Lyon of Billings, MT

Cybergrants FBO Takeda California
Mary Lynnette Delbridge
"Hang in there everybody. Thank you for the resources you provide all of us. Peace, Lynnette"
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Children's Choir Devotionals

BY SHARON HOWELL WELSCH

WEEK OF OCTOBER 4

SCRIPTURE:

"The heavens tell the glory of God. And the skies announce what his hands have made." *Psalm 19:1 (ICB) (Extended reading: Psalm 19)*



DEVOTIONAL:

Psalm 19 is such a wonderful reminder of how much God loves us. God created the world and everything in it. God created it for you and me! Just think about that — God created this whole wide world because God loves and cares for us. Everything fits together and moves together and flows together because of God's creativity, power, and love; from the smallest microbe to the largest blue whale! Nothing is an accident — that includes YOU — YOU are fearfully and wonderfully made!

PRAYER:

Creating God, thank you for your creation. Now let the words of our mouths and the meditations of our hearts please you. Amen.

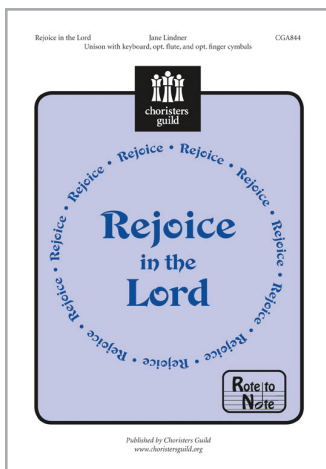
COORDINATING ANTHEM:

CGA175 | *A Psalm of Praise* | Judy Hunnicutt | Unison, Keyboard/C-Instrument

WEEK OF OCTOBER 11

SCRIPTURE:

"Be full of joy in the Lord always. I will say again, be full of joy." *Philippians 4:4 (ICB)*



DEVOTIONAL:

2020 has been a hard year. Many people are sad about lots of different things, but the Bible tells us to be full of joy. Sometimes that is hard, but God reminds us that we have many things for which to be full of joy! Did you know that being happy and being full of joy are not the same thing! We may not always be happy, but God reminds us that we can be full of joy when we remember all the things with which God has blessed us! Think about that right now; what is something you can be full of joy about right now? Try to think of one thing that fills you with

joy every day this week. Choose one of those blessings to share with your choir leader next week.

PRAYER:

God of gladness, help us to look for something that makes us glad every day. Remind us that all good gifts come from you. Help us to be thankful. Amen.

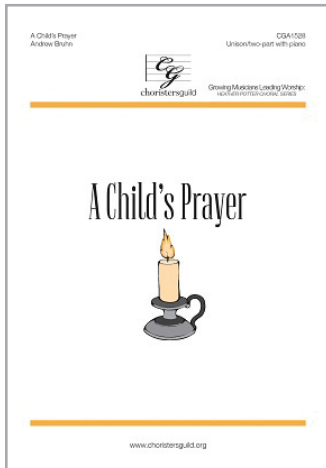
COORDINATING ANTHEM:

CGA844 | *Rejoice in the Lord* | Jane Lindner | Unison with keyboard, opt. flute, and opt. finger cymbals

WEEK OF OCTOBER 18

SCRIPTURE:

"We always remember you when we pray and thank God for all of you." *1 Thessalonians 1:2 (ICB)*



DEVOTIONAL:

Each week, as choir leader, I have a specific time when I remember all the children who are in my choir in prayer. I pray for each one of them and their families and the prayer requests that they have asked me to remember. I name each child and I give thanks to God for each one! I am so thankful for every person who is a part of the choirs at my church. I like taking time to remember them and pray over them and for their needs. You could ask one of your choir leaders to do the same thing for you. Who are some friends you could pray for today, giving thanks

to God for each one? Let's say thanks to God for those people as we pray together!

PRAYER:

Thank you, God, for the special people you have placed in my life to help me know more about you. Thank you for your love shown to me through my family, friends, and teachers. Amen.

COORDINATING ANTHEM:

CGA1528 | *A Child's Prayer* | Andrew Bruhn | Unison/two-part with piano or organ

WEEK OF OCTOBER 25

SCRIPTURE:

"Jesus answered, 'Love the Lord your God with all your heart, soul, and mind. This is the first and most important command. And the second command is like the first: Love your neighbor as you love yourself.'" *Matt. 22:37-39 (ICB)*



DEVOTIONAL:

In Matthew 22, Jesus took all the teachings of the Bible and helped us to understand what the Bible tells us in just two sentences! I love that about Jesus! He made faith simple to understand. People had added so many rules that people had to follow, but Jesus said if you will just follow these two commandments faithfully, you will naturally do what God asks you to do. It isn't always easy to love our neighbors, but practice makes it easier. Let's practice this week!

PRAYER:

God who first showed us how to love, help us to love you with all our hearts, souls, minds, and strength; help us to love our neighbors just like you do. Amen.

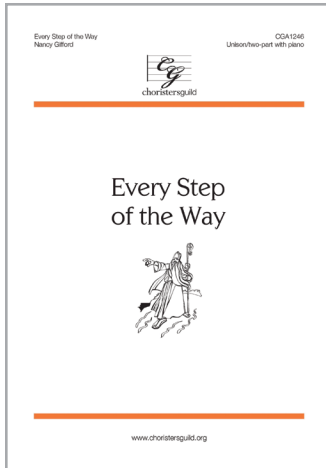
COORDINATING ANTHEM:

CGA1220 | *A Love Round* | arr. Nancy Gifford | Unison round with piano

WEEK OF NOVEMBER 1

SCRIPTURE:

"The ground there became dry. The priests carried the Ark of the Covenant with the Lord to the middle of the river and stopped. They waited there while all the people of Israel walked across. They crossed the Jordan River on dry land." *Joshua 3:17 (ICB)*



DEVOTIONAL:

In this scripture passage, the people of Israel are once again crossing through (this time) a river on dry ground! Does that remind you of another story? Sometimes I think about what it must have been like to cross the Red Sea and now the Jordan River (the same river that Jesus was baptized in) on dry ground while watching the water gather up on one side. I think I would be flabbergasted! I think to myself, "How could they not be astonished by God's mighty power?" This morning when I woke up, I went outside for a few moments. I was on the phone with a dear friend who needed someone to talk to and she asked me if I was in an aviary (a place that zoos have birds on display)! I had totally missed it! She heard the birds singing their heads

off while I was busy listening to her. I think sometimes WE miss how mighty and powerful God is because we don't focus on what God is doing right here and now. Maybe the waters of the rivers aren't backed up, but there are miracles all around us. See if you can see (or hear) one today!

PRAYER:

Mighty, powerful God, what amazing things you do every single day! Help us to keep our eyes and ears open to the miracles you are performing. Surprise and delight us today! Amen.

COORDINATING ANTHEM:

CGA1246 | *Every Step of the Way* | Nancy Gifford | Unison/two-part with piano

WEEK OF NOVEMBER 8

SCRIPTURE:

"As for me and my family, we will serve the Lord." *Joshua 24:15c (ICB)*



DEVOTIONAL:

After the people of Israel had wandered in the desert for 40 years, they were finally able to cross into the promised land. As they did, we learned last week that God re-enacted the parting of the Red Sea by parting the Jordan River so that the people could cross on dry land. Now the people are asked to make a promise to serve God. God has already made several promises to his people but now it is their turn to decide if they will be faithful to God. Joshua tells the people that he has already decided to promise to serve God and he asked them to make that same promise to

God. How about you? Are you ready to promise that you will serve God? I hope so! It is the best promise you can make!

PRAYER:

Faithful God of promises, please help us to be faithful to you by choosing to serve you all the days of our lives. Amen.

COORDINATING ANTHEM:

CGA354 | *Now Go to Love and Serve the Lord* | Dolores M. Hruby | Unison benediction with flute, keyboard and singing

WEEK OF NOVEMBER 15

SCRIPTURE:

"There was a prophetess named Deborah. She was the wife of Lappidoth. She was judge of Israel at that time." *Judges 4:4 (ICB) (Extended reading: Judges 4:4-7)*

DEVOTIONAL:

Did you know that there are some great women leaders in the Bible? One of them was a prophetess (someone who could tell others what God wanted them to do) whose name was Deborah. A judge was someone who helped people decide about what was the right thing to do. Deborah was a judge, a prophetess, AND a wife. (She had a lot of jobs.) I love the story of Deborah because she played a big part in helping the people of Israel become free from the Canaanites. The Canaanites had taken the Israelites as slaves but God helped them to be free again by putting Deborah in charge of a whole army along with the help of her

general Barak. What I love most about Deborah is that she did what God asked her to do. You can do that, too. Listen for God's still, small voice and do what he asks you to do. God has big things for YOU to do, too!

PRAYER:

God who speaks to all of us, help us to listen for your still, small voice and do what you ask us to do. We want to do big things for you. Amen.

COORDINATING ANTHEM:

CGA670 | *Sing to the God of Israel (Canticle of Deborah)* | Richard DeLong | Two part with organ, percussion, opt. C instrument, and opt. congregation

WEEK OF NOVEMBER 22

SCRIPTURE:

"Come into his city with songs of thanksgiving. Come into his courtyards with songs of praise. Thank him, and praise his name." *Psalms 100:4 (ICB) (Extended reading: Psalm 100)*

DEVOTIONAL:

Thanksgiving: many of us are thinking about turkey and dressing and all the wonderful things that we will enjoy eating on Thursday. Of course, Psalm 100 is about giving thanks to God. It says that we are to be so thankful that we cannot help but sing and shout with joy to the God. I love Psalm 100; it is one of the first Psalms I memorized as a child. I like it because I love to sing and shout praises to God. I have always loved singing; I started singing in the children's choir when I was barely 3 years old. God knew that I would one day be leading choirs of all ages and he put a song in my heart very early in

my life. I think God has put one in your heart, too! Let's sing and shout praises to God: God has big things for you to do!

PRAYER:

Good and faithful God, you have put a song in our hearts. Help us to always want to sing your praises and shout for joy to you! Amen.

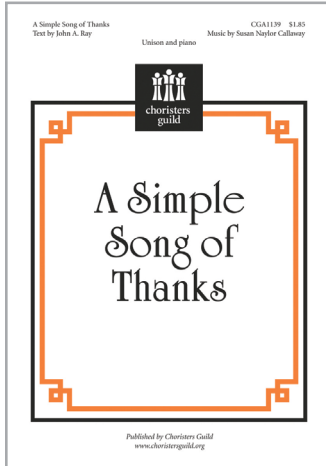
COORDINATING ANTHEM:

CGA303 | *And I Will Praise Him* | Michael Jothen | Unison/two-part with small percussion

WEEK OF NOVEMBER 29

SCRIPTURE:

"I always thank my God for you because of the grace that God has given you in Christ Jesus." *1 Corinthians 1:4 (ICB)*



DEVOTIONAL:

When I think of Thanksgiving, I can't help but think of all the people for whom I am thankful. I have friends of many different ages all around the world. I have friends who are grandmothers and grandfathers — friends who are mothers and fathers — friends who are still in school — and friends who haven't even started school. There are two things that they all have in common: 1) God made each of them; and 2) I am thankful for each and every one. It is such a blessing to know that Jesus is my friend, too. He is also YOUR friend, and he is even more

thankful for you than I am. God created you to be something special for God's purposes. I think that is amazing and wonderful! I thank my God for YOU!

PRAYER:

Amazingly wonderful God who created us and all our friends, how can we not give you thanks for all your blessings? Thank you for our friends and families. Help us to always give thanks for these gifts! Amen.

COORDINATING ANTHEM:

CGA1139 | *A Simple Song of Thanks* | Susan Naylor Callaway | Unison with piano



A recent delivery of food at The Lord's Harvest — now assisting over 1,000 people each month. Sharon Welsch is wearing the green shirt.



Rev. Dr. Sharon Howell Welsch is the Associate Pastor at Mars Hill Baptist Church serving as both Minister of Music and Christian Education. She directs a combined-ages Children's choir as well as the Chancel Choir, and an intergenerational handbell choir. Sharon has begun a two-year program to earn a certificate as a Spiritual Director. Her hobbies include reading, cooking, gardening, and enjoying life with her husband, three children (and their spouses), eight grandchildren, and three cats.



News from National: Finding a Way Forward While Choirs Are Apart

BY DAWN JANTSCH,
EXECUTIVE DIRECTOR OF CHORISTERS GUILD

Are we moving forward in these challenging times? I believe we are, and I continue to have hope for tomorrow. Choirs were silent for so long this year...but we live and work every day to ensure that we are still preparing for their return, preferably sooner than later.

But while in-person gatherings have been silenced, we have seen an explosion of need for new ways to sing in the virtual world.

Choristers Guild has been working overtime to compensate. We quickly moved to ensure our members have the tools needed to keep the song alive when choirs are not singing together. Our entire catalog is now digital, and we also turned our beloved magazine, *The Chorister*, digital as well. With the team unable to meet in the office with adequate social distancing, our choral, handbell and **SING!** packets also went digital for now, along with our July Resource Catalog.

For our new releases, you can listen to the music on a computer, laptop, iPad, or smart phone within seconds. And if you see a resource that interests you in our June-July resources issue of *The Chorister*, you can click on a link and see the actual music instantly. If there is something in *The Chorister* you want your choir to see, you can easily send a page to your singers, or print the page for them when we can safely resume in-person rehearsals.

WE ALSO HAVE WORKED ON TOOLS FOR CHORAL LEADERS:

Copyrights for streaming licenses

- Offered free streaming licenses to members only for music used in services in March and April 2020
- Streamlined our process to ensure clarification for our members for streaming licenses and mechanicals

New Music for Churches and Schools in a Time of Social Distance

- Developed a use-at-home music and arts curriculum with composer Mark Burrows, with bonus deliverables for members
- Created a Rote to Note reproducible collection, featuring eight unison songs with discovery

pages, instrumental pages, and demo/accompaniment tracks

- Added two new Mark Miller solo pieces for release in August
- Developed six sacred Virtual Learning Resource Pak products
- Developed the concept for a new digital handbell publication series for soloists and small ensembles, prior to any other publisher!
- Released 15 new publications in the new CG Digital Ringing Resources series
- Created the new Virtual Learning Resource Pak for **Sing!**, which includes:
 - Reproducible PDF of 6 selected **Sing!** titles in various voicings
 - Part Dominant learning tracks
 - Accompaniment track
 - Rehearsal Resource Page with solfege, vocabulary, warm-up and rehearsal strategies and cross-curricular extension activities
- Created a new line of digitally downloadable and reproducible unison titles with obbligato instruments (new and previously released titles)
- And lastly, conducted numerous virtual seminars and reading sessions with denominations and school conferences

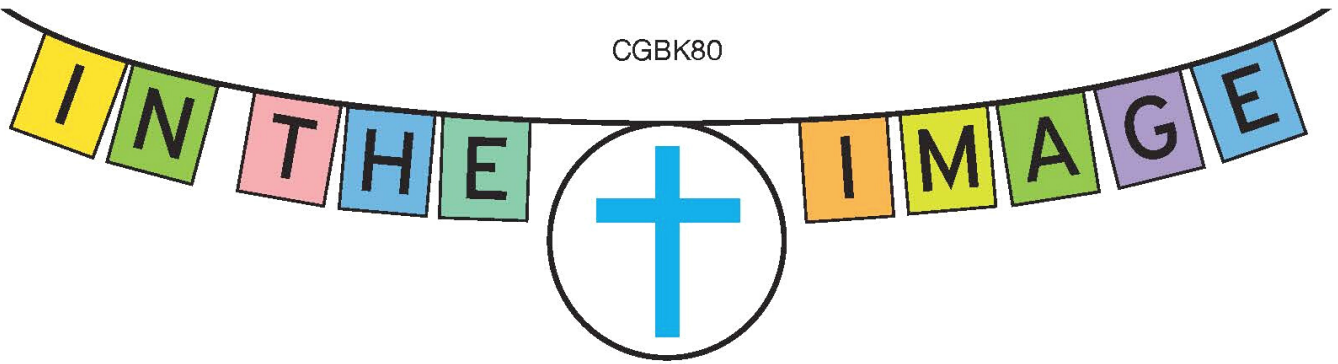
And, like you, we all learned new technology, suffered through numerous "Can you hear me now" Zoom calls, and attended and hosted a number of webinars and reading sessions virtually, attended by choral leaders from all over the world.

We are here for you, and will be for many years to come, in order to nurture the spiritual and musical growth of children, youth, and adults.

Sing joyfully!

-Dawn

CGBK80



A Music and Arts Faith-Formation Resource

A flexible, creative curriculum for church or home use,
incorporating music, art, nature, play, and worship

by Mark Burrows

Based on the musical *In the Image*

Experience what it means to be created *In the Image* of God
through five fun-filled content modules:



Creative



Seeing the Good



Care for Creation



Community



Rest

DIGITAL DOWNLOAD FOR VIRTUAL LEARNING

Like the musical that inspired it, this curriculum explores the story of Creation and helps children wonder what it means to be created in the image of God. The musical's imagery, language, and music are used here in new ways to spark creativity, innovation, and conversation. This resource highlights six (unison/two-part) songs from the musical, including the demo tracks and reproducible singer's scores for distribution.



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OUR SONG MUST GO ON

Dallas Church Music Workshop
January 4-7, 2021
Dallas, TX
VIRTUAL CONFERENCE

SIGN UP TO RECEIVE REGISTRATION UPDATES

the chorister

R E S O U R C E S F O R M U S I C M I N I S T R Y

December 2020/January 2021

Volume 72 | Issue 4



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ALL ARE WELCOME HERE!**


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- Brandon A. Boyd
Editor, Gentry Publications
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Composer
- Dan Forrest
Composer and Editor, Beckenhorst Press
- Katie Houts
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- Victor C. Johnson
School Music Editor and Composer
- Mark Miller
Composer
- Mark Patterson
Composer
- Sandy Rosales
Associate Director of Music,
Trinity United Presbyterian Church
- André J. Thomas
Conductor, Composer, and President,
American Choral Directors Association

PLATFORM: We will utilize the conference platform EventMobi to present this virtual event

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2020: Before We Close the Book

BY SUSAN EERNISSE
THE CHORISTER EDITOR

There has been much bashing of 2020 — so many strange changes to our day-to-day living — so much “not normal” about the way we do church, music, and life in general. This time last year we had no idea of the life-changing, oddball year to come. If you think about it — we never do!

We really can't blame 2020. Take a brief walk with me through the years of our lives thus far. Did every year turn out the way we envisioned? Every significant decision made turned out perfectly. Every new relationship had ironclad staying power. Every big event was more than satisfactory. I doubt any of us can say those things with a straight face.

I recently completed a Bible study on the Psalms of Ascent (120-134). Psalm 121 reminds us that God is the source of our strength — not mountains, not people, not even calendars. The promise is that God is with us even in the worst days of our lives. The implication is that the worst days will come, but not every day is a ‘worst day’ obviously. In the unsteady walk of everyday life, there are things to celebrate. Before I close the book on 2020, I want to go back and look at the many things I have loved and/or learned in this year of lessons and losses. I hope you will do the same.

In this issue we have some great things to support your ministry.

- Emily Floyd has some terrific tips for virtual rehearsals that will also enhance in-person gatherings.
- Wanda Vasquez-Garcia provides ways to incorporate equity, inclusion, and social justice in the choir room for both school and church.
- Kimberly Ingram offers motivational ideas to elevate the interest level of Zoom and in-person choir times.
- Carrie Audra DeLong shares her personal story of inspiration from gardening during social isolation.
- Terry Taylor has created a great puzzle for Epiphany — this can supplement an Epiphany hymn-sing or month-long hymn study of Epiphany hymns. (Encourage church families to memorize a hymn together.)

Though we do not know what 2021 holds for us, let's do our best to keep the faith, to plan hopefully, to lift each other's spirits — to be the light that shines! May we take the words of the psalmist as our theme: “My help comes from the Lord, who made heaven and earth.” (Psalm 121:2)

Keep singing the song!

-Susan



A Look at How Far We Have Come

BY KATIE HOUTS
SACRED CHORAL EDITOR

Here we are: one month away from typing a new year. A month away from opening a fresh desk calendar of cute animals/sudoku puzzles/inspiring quotes/funny cartoons. Before we head into 2021, let's spend just a moment looking at how far we've come in 2020.

We made the difficult — but safe — decision to halt in-person rehearsals.
We helped choir members grieve the loss of our gathered time and space.
We found new ways to communicate effectively.
We modified Easter plans.
We took a deep breath.
We modified summer plans.
We learned from others.
We created space in our homes to lead, to teach, to inspire.
(This little light of mine — I'm gonna let it shine.)
We modified fall plans.
We sang with Mark Miller on Facebook.
We tried (lots of) new ideas.
We lost sleep.
We worried.
We made hard financial decisions.
We asked for help.
We celebrated tiny victories.
(This little light of mine — I'm gonna let it shine.)
We researched masks, wrote safety procedures, invested in PPE.
We planned differently.
We welcomed a new choir member.
We learned something new about ourselves.
We watched Mark Burrows inspire through a YouTube video.
We moved rehearsals outdoors.
We made a child smile.
We waved *hello* across a parking lot.
(This little light of mine — I'm gonna let it shine.)
We modified Christmas plans.
We prayed for choir members, family members, and all who became sick.
We prayed for the families of those who died.
We tired of Zoom. And screens, in general.
We wished things could just "be normal again."
We recommitted to our work — nurturing spiritual and musical development.
We listened to our favorite anthem, allowing ourselves to imagine a joyful return to singing together.
We gave thanks for the gift of music.

2020. A year filled with every single emotion. While we don't know what 2021 will hold, we know God remains steadfast. The Light is still ours to hold. Hold it high when you can — and look for the lights of others when your arm grows tired. We are [still] in this together.

Let it shine, let it shine, let it shine!

-Katie



Love from the National Board: A Thankful Heart

BY STEPHANIE MCILWAIN MILLER, PRESIDENT, CHORISTERS GUILD

As I write to you, my heart is filled with gratitude for your creativity, determination, and willingness to share your struggles and triumphs. I am deeply grateful for the community we share. It is heartwarming to hear stories from our members. For example, a young girl, who has only experienced choir virtually, told her director that singing the song she learned in choir made her feel better after someone was mean to her. It is encouraging to see folks' giddy excitement learning new things on social media. For example, did you know there is a special mask that can be worn while playing the flute? It is inspiring to see our composers, writers, and staff create materials to help us find new ways to nurture the musical and spiritual growth of all ages under these challenging circumstances.

Therefore, it is with a thankful heart that I share more good news in the midst of this pandemic: the virtual Dallas Church Music Workshop (January 4-7) will be hosted live through EventMobi, with registrants receiving 30-day access for viewing all sessions after the event concludes. This platform makes it easy for attendees worldwide to participate and interact with each other and the speakers. And wow, the speakers that the Dallas Chapter has lined up!

Stevie Berryman (Handbells) is the Artistic Director of the Houston Chamber Ringers, and handbell director at First Congregational Church, Houston.

Class 1: *All the Techniques, Even the Dumb Ones*, Class 2: *First Look: How to Introduce New Music*, Class 3: *How to Flirt*, Class 4: *Taizé Bells*.

Mark Burrows (Elementary Music and Worship) is a composer, conductor, educator, and Director of Children's Ministries at FUMC, Fort Worth.

Class 1: *Music with Mister Mark – Circle Time Music in Early Childhood*, Class 2: *Light Moments and Moments of Light*, Class 3: *This Is Our Story -- Children in Worship 1*, Class 4: *This Is Our Song -- Children in Worship 2*

John Wayman (Youth Choral) is Assistant Professor of Choral Music Education at the University of Texas at Arlington, where he conducts the University Singers and helps guide future choral music educators.

Class 1: *Working with the Adolescent Voice*, Class 2: *Rehearsal Strategies for Youth Groups*, Class 3: *Accessing Youth Leadership in Your Rehearsals*, Class 4: *Lift Our Voices in Beauty*.

Charles Bruffy (Adult Choral) is the Artistic Director of the Kansas City Chorale, Chorus Director for the Kansas City Symphony, and Director of Music for Rolling Hills Presbyterian Church.

Class 1: *Words Matter*, Class 2: *Sounds Matter*, Class 3: *Rhythms Matter*, Class 4: *Vulnerabilities Matter*.

Lillie Feierabend (Preschool Music) is an early childhood and general music educator, known for her work instilling a love of music within young children, and was a conductor for the Connecticut Children's Chorus.

Classes 1 & 2: *Vocal Development in Young Children*, Classes 3 & 4: *Intentional Movement with Young Children*.

For detailed information, view the Dallas Chapter's website and our registration page here. I hope to see you there!

May we continue to
grow stronger together.

-Stephanie

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PAGE 22 PUZZLE ANSWERS

ACROSS

1. The second gift was frankincense.
2. The third gift was myrrh.
3. The Wise Men came to worship Jesus.
4. The first gift was gold.
5. The Wise Men came from the east.

DOWN

6. The Wise Men saw Jesus with his mother, Mary.
7. Herod was king when Jesus was born.
8. Herod sent the Wise Men to the town of Bethlehem.
9. The Wise Men went into the house where the child was.
10. God warned the Wise Men in a dream not to go back to Herod.
11. The Wise Men saw a shining star in the sky.

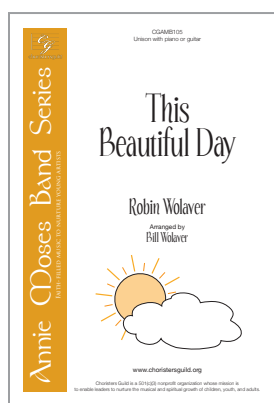
Anthem Feature: The Annie Moses Band Series

USES & TIPS BY KATIE HOUTS

Choristers Guild's continued collaboration with the Annie Moses Band celebrates the release of five new anthems for choirs, small ensembles, and soloists. The Annie Moses Band Series highlights pieces that nurture faith-filled artists, and these selections are suitable for a variety of worship styles and settings. Featuring great accompaniments — and some full orchestrations produced by the Annie Moses Band in Nashville, TN — these pieces are memorable additions to any worship service.

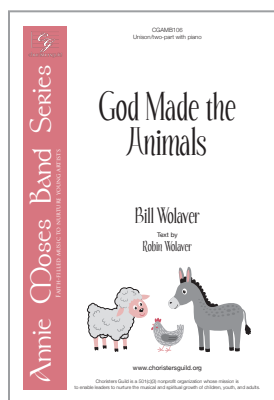
In our 2020 release, the songwriting team of Bill and Robin Wolaver sets Psalm 23 to a soaring melody, captures the excitement and imagination of Genesis 1, and crafts a multi-generational setting for the well-known prayer by St. Francis of Assisi. These titles may find an especially good fit during the early months of 2021.

- Sing "God Made the Animals" as an energizing jump-start to the year.
- Consider using "Lord, Make Me an Instrument of Your Peace" to accompany a peaceful transition of our country's leadership in January.
- Use "This Beautiful Day" as a ritual song, gathering in gratitude to begin rehearsal.
- Learn "Psalm 23" during the season of Lent and talk in-depth about the psalm's meaning for today's world.
- Explore John 15:13 during Lent/Holy Week, accompanied by "Greater Love."



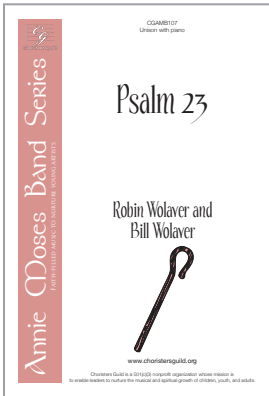
CGAMB105 | THIS BEAUTIFUL DAY | *UNISON WITH PIANO OR GUITAR*

A simple song of praise for the new day! This joy-filled refrain makes a wonderful call to worship, introit, or ritual song for rehearsal. Perfect for your beginning choristers. Also included is a Singer's Score with chords for guitar, ukulele, and other stringed instruments; as well as a responsive Scripture reading based on Psalm 19.



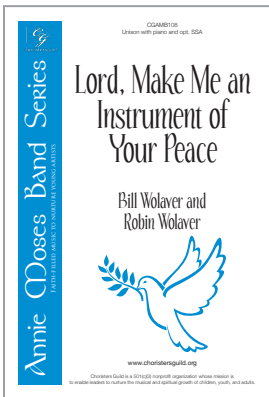
CGAMB106 | GOD MADE THE ANIMALS | *UNISON/TWO-PART WITH PIANO*

This delightful story-song features imaginative lyrics set to a memorable melody — the perfect combination. Bill and Robin Wolaver capture the wonder and excitement of creation in this anthem for elementary choirs. Children will love the rhythmic refrain, the call-and-response B section, and the whimsical accompaniment...they'll be singing this tune all day long!



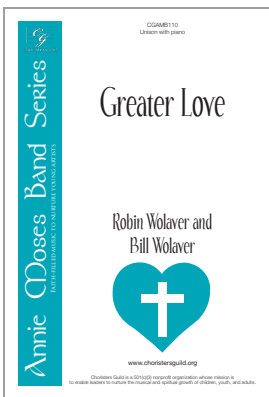
CGAMB107 | PSALM 23 | UNISON WITH PIANO

A hauntingly beautiful unison setting of Psalm 23. Flowing melodic lines supported by a sensitive piano accompaniment create a stunning portrayal of this beloved psalm. Set in a minor key, the anthem provides listeners a true sense of comfort in the midst of trial or hardship. This lovely piece is accessible for a wide range of treble ensembles — upper elementary choirs, middle school or high school choirs, even a unison women’s ensemble or soloist.



CGAMB109 | LORD, MAKE ME AN INSTRUMENT OF YOUR PEACE | UNISON WITH PIANO AND OPTIONAL SSA OR SATB

Soaring, lyrical lines ebb and flow in this stunning anthem based on the prayer of St. Francis of Assisi. This poignant choral piece gently swells between the major and minor modes, expressing the pendulum swing of peace and discord St. Francis acknowledged in his prayer. The unison choir (or featured soloist) may be joined by an optional SSA or SATB ensemble for an especially dynamic performance.



CGAMB110 | GREATER LOVE | UNISON WITH PIANO

This heartwarming musical setting of John 15:13 is easily learned by a children’s choir or unison adult choir soloist, with a melody which will quickly become a heart-song: “Greater love has no one than this, that they lay down their life for a friend.” The octavo includes a Singer’s Score for early note-readers or for ease of use in worship leading. Perfect to accompany prayer, as a sermon reflection, or to commission service groups/mission work/other offerings.

Order these titles and others in the Annie Moses Band Series at www.choristersguild.org

Rehearsal 101: Ideas for Rehearsing a Choir Virtually

And some ideas that can be applied to in-person rehearsals, too!

BY EMILY FLOYD

When we began isolating in March, most of us had little to no experience rehearsing an ensemble online. The thought of convening a choir on a computer and singing while muted was completely foreign. By now, many of us have dipped our toes into leading virtual rehearsals. More than six months in, we face challenges still. It is hard to compete with Netflix and movie theatrics to which we have all become accustomed. During this time of social isolation, our students and adult singers are on their computers for the majority of the day, and choir online is just one more computer obligation adding to our screen fatigue. Without hearing the sounds of our fellow singers, are we still a choir? For many of us with years of experience, we feel as if we are first year choir directors again. It feels like a bait and switch, or certainly like we all have a new job description. One of the silver linings of this time is how the choral community has pulled together to share ideas and lift each other up. Perhaps a few of these ideas will help you along your way.

ARRANGE TO HAVE HELPERS IN THE REHEARSAL.

A wonderful stress reducer is to have helpers assist while you are teaching. We have already established that most of us have little experience teaching online. We need to focus fully on teaching, giving instructions, observing singers, and giving feedback. If possible, get an associate pastor for Youth/Children to partner with you, or ask a few choir members to fill the role of "co-host" to complete tasks such as muting singers, admitting newcomers/latecomers, and monitoring/responding to the chat. You will be so grateful to teach without interruptions, and your volunteers or ministry partner will be so happy to contribute to the success of the rehearsal.

DELIVER A "CARE PACKAGE" OR A "CHOIR FOLDER/BOX" TO YOUR SINGERS.

Include any scores, tools/manipulatives, note of encouragement, treat, or odd item in a package to be delivered or picked up. When it's time for choir, send out a reminder to your choir members to bring their materials to your online rehearsal. This builds excitement and enthusiasm, and it indicates to the choir that there is a plan!



A Shallowford Presbyterian Chapel Choir member uses a visual aid to help convey the worship theme on Youth Sunday.

PRACTICE, PRACTICE, PRACTICE!

If you are feeling unsure about virtual rehearsals in general or unsure about a particular aspect of your rehearsal plan, simply record yourself teaching. *Tip: You can open a Zoom meeting by yourself and record it.* If you are using a visual aid, practice using it "on camera" so it is effective on screen during your choir time. Meet with a friend to try it out. Try taping your printed lesson plan above your computer monitor or create a Power Point slideshow to help prompt your activities and transitions. Prepare written scores for a portion of the rehearsal (to be printed by singers ahead of time, to show on your screen, or to be included inside the at-home packets). Anticipate problems and troubleshoot. Create routines and procedures which will give the rehearsal shape and order. Consider how you will execute echo singing or rote teaching. (*Some ideas: echo with a "different" voice, use a puppet for the echo, or assign a student volunteer voice for the echo voice.*) If you play video excerpts, can the participants hear the sound? You will feel more comfortable if you put in the time to do a trial run, and your rehearsal will be smooth sailing. If it doesn't go smoothly, grant yourself the grace that we know everyone needs during this difficult time.



The Shallowford Chancel Choir and a professional orchestra perform to a full house in the "Sounds of Christmas" annual concert for community outreach.

REMEMBER THAT LESS IS MORE.

Short rehearsals help to combat screen fatigue. Short rehearsals keep choir members wanting "more."

Anything longer than 45 minutes gets uncomfortable in an online meeting or rehearsal.

PROVIDE VISUAL/TACTILE LEARNING RESOURCES.

TV shows, Netflix, movies — we can't compete with the quality of their productions! We know that our society is becoming more and more visually oriented. Rehearsing on screen begs for some attention to be given regarding visuals to aid in teaching.

Some ideas:

- PowerPoint slides to show a text, quote, a musical score, and to add color & images to the rehearsal
- Puppets to stir imagination, wonder, and to aid in echo singing and execution of pure vowels
- String to show phrasing lines or management of breath
- Balls cut with a mouth to show vowels, or to bounce for the beat
- Hoberman Sphere to show breathing
- Straws to bring a fresh approach to vocalises
- Flashcards for reading rhythms or melodies
- Kazoos to bring fun/levity and to provide repetition in exploring pitch

Tip: Practice using your visuals ahead of time so that it feels natural and easy during the lesson. Confidence is key.

KEEP THINGS FAST-PACED — INCLUDE QUICK TRANSITIONS.

Tom Shelton, Professor of Sacred Music at the Westminster Choir College of Rider University, was among the first of us to hit his stride teaching online. He suggests that fast-paced teaching and quick transitions are key to keeping our singers engaged. Many of us find that online rehearsals demand more planning than in-person ones. Organize your teaching materials so that you can pick them up easily and make fast transitions. Our muscles need "new memory" as we acclimate to teaching online.

INCREASE PARTICIPATORY OPPORTUNITIES FOR SINGERS.

Strive to use a variety of voices so that the rehearsal is more engaging. When writing your rehearsal plan, aim to use several voices — spoken and/or singing. Give equal opportunities to all students — not just the popular students or the oldest students. Spend the time to help your volunteers get comfortable with their assignments. As the rehearsal approaches, build in time to coordinate and prepare the volunteers prior to the rehearsal. (*Some ideas for communicating with singers: you can Facetime with them, meet them on Zoom, send written materials, or make a video containing an example of the song.*) The choir members will be enthusiastic to help, especially if you equip them for success. When the rehearsal concludes, follow up afterwards to let them know that you appreciate them. Affirmation helps to build relationships amongst your choir.

Note: Be sure to set up a safe environment that allows individuals to be vulnerable to share their thoughts, to read passages, or to use their singing voices alone.



The Chancel Choir and the Chuck Nation Band perform "Come Away to the Skies: A High Lonesome Mass" by Tim Sharp and Wes Ramsay.



Two high school seniors stretch their worship leadership wings while leading the hymn, "We Are the Body of Christ".

GIVE FEEDBACK.

Ideally, choir rehearsals would be filled with chains called "1-2-3 Teaching Sequences" (Dr. Judy Bowers).

1-2-3 Teaching Sequences:

1. Teacher instruction
2. Student execution
3. Specific feedback

These 1-2-3 chains make rehearsals pleasurable for the singers, and learning is maximized. Often, we directors fall short in giving feedback. Sometimes we offer feedback that isn't specific enough, or we give feedback unrelated to the instruction we gave, and other times we get distracted and forget to give feedback at all. The loop is left incomplete. These tendencies are exacerbated when rehearsing online, particularly because we can't hear singers making music while all participants are muted. (Tip: *While they sing,*

study their responses and observe their physicality so that you can indeed give feedback. You might find it helpful to type up some phrases of specific feedback, so that those phrases are on the tip of your tongue.) Satisfaction is high when those "1-2-3 teaching sequences" are completed.

KNOW WHAT YOU ARE AIMING TO ACCOMPLISH.

Because everything is topsy-turvy, it's hard to know what our goals are in this pandemic time. Our job descriptions have changed, and the choir's role in the congregation has shifted (for now). As you approach planning for this choir season, it's good to think deeply about what we are trying to accomplish in these virtual rehearsals. For me, it's important to touch on each of the four pillars of choir (Randy Edwards).

THE FOUR PILLARS

1. Spiritual enrichment
2. Musical learning, growth, and expression
3. Emotional nurture
4. Social interaction

By pulling together to share ideas and support one another, we can find innovative ways to nurture the spiritual and musical growth of children, youth, and adults.

Look for a new publication coming soon to help you plan virtual rehearsals for youth and adults. Release date: December 2020

CGBK84 HOW CAN WE KEEP FROM SINGING?

Ten Virtual Rehearsal Plans for Adult and Youth Choirs to Nurture Faith and Sing God's Praise by Emily Floyd

Each rehearsal plan includes: breathing exercises, vocalises, short songs, scripture readings and discussion questions, an anthem to support the scripture's theme, interactive prayers, and a closing song. The rehearsals are designed for an online format but can be modified for in-person rehearsals as well.



Emily Floyd is a member of the Choristers Guild Institute Faculty and is Director of Music Ministries, Shallowford Presbyterian Church in Atlanta, GA.

You Are Welcome Here!

Equity, Inclusion and Social Justice in the Choir Room

BY WANDA VÁSQUEZ DE GARCIA

My first experience at a religious service in the United States was at age 25 at the First Lutheran Church in Decorah, Iowa. I was pregnant with my second child, and my then two and a half year-old son and I had just been reunited with my husband who had come a year earlier to Luther College to finish his bachelor's degree in music. He was a non-traditional student with a family in tow. I remember going into the church building really not knowing what to expect. We were invited by one of their pastors who also worked for Luther and happened to be Latinx — we find each other everywhere! As we entered the building, we were immediately welcomed by the congregation. We followed a member to the basement for coffee before the service. I stayed very close to my husband as he was fluent in English and back then, I could barely say the proper greetings taught in English 101.

When the service began, the sound of the opening hymn in four-part singing by the congregation was a very welcomed sound. You see, I had been singing in choirs for my entire life, back in the Dominican Republic. Soon, a hymnal and bulletin were handed to us. The sight of printed music was a relief. But when I thought I knew what I was going to do, I noticed the language and shied away. I resorted to my training and sang the alto part using neutral syllables. At the end of the service, I didn't feel like I was fully a participant or that I contributed to the worship. Did God appreciate my offering?

I didn't feel that I belonged there, even though we loved and worshiped the same God.

My experiences at Luther College are some of my best memories. I give thanks to God for leading me there.

I tell you this story because stories are important. The foundation of our faith is based on the stories found in the Holy Book.

As I interact with my singers, one of my most important goals is to build trust and create a space where they can tell their stories. When that level of trust is built there is nothing that you cannot achieve. I trust my singers and they trust me.

The congregation to which I belong, and where I lead one of the children choirs (second through fifth graders) and the youth choir (sixth through twelfth graders), is



Genesis Choir (6-12 graders) during our visit to Colorado Springs

a very special one. We are all about our immediate community and loving our neighbor like we want to be loved. I feel that love. We begin every service like this "Seekers and believers, people of faith, people of no faith at all, no matter who you are, no matter where you are on life's journey — **You Are Welcome Here!**"

Whenever I program something out of the comfort zone of our congregation, it is always received with open arms. We are constantly trying to reach out to the community around us. Music is a great vessel to achieve this goal. We are also very blessed to have a fantastic school of music at the university in our community, allowing us access to great musicians.

When I am planning my calendar year these are things that I always keep in mind.

WHO ARE MY KIDS? WHERE DO THEY COME FROM?

My church community's underprivileged group is quite diverse. We are small in number, but we come from many different places. During my time there, I have had Native Americans, African Americans, singers of Japanese descent, members who come from Micronesia, and those from many different Latin American countries, including my own family. I want them to feel represented in the music that we sing, and I also want to represent the wider community around us.



Genesis and Jubilation choirs during the Rocky Mountain Choristers Guild Choir Festival in Denver, Colorado.

One time we were singing "Al Shlosa D'varim" by Allan Naplan, a beautiful piece in Hebrew. When studying my octavo, I remembered that one of our ministers spent a lot of time in Israel and learned the language there. I asked him to share with our singers what it was like to be there and to help us with the pronunciation. He couldn't come to our rehearsal, but he made a video for us. He even made posters with the phonetic pronunciation of the text. Later that week I received an email from one of our families that was homeschooled at that time, saying that the video was part of their homeschool lesson for the week. We built connections.

WHO IS OUR COMMUNITY? WHERE DO THEY COME FROM?

Our pianist last year was from China and I wished she was there when we sang "Gong Xi Gong Xi" (Congratulations!) by Chen Ge Xin and arranged by Lily Lung Grant. When I told her that we sang that song the year before, her eyes lit up. We sang a little for her — what we could remember, and she complimented our best attempt to sing in her tongue. By her reaction I knew she felt welcome.

HOW CAN I MAKE THEM FEEL REPRESENTED?

My singers know that we will sing a wide variety of musical works every year. We sing only once a month and every month we perform something completely different...from spirituals, praise songs, songs from *Justice Choir Songbook* (justicechoir.org) or from Mark Miller's *Roll Down, Justice! Sacred Songs and Social Justice* (Choristers Guild **CGBK72**), or traditional repertoire to songs out of a book from a small house church in Australia, or South African songs that we learn

by rote. My congregation knows me and appreciates the diversity I bring to our worship services. Now when they travel, they bring books as presents and I make sure to include songs from those books in our services. My singers now expect to sing in Spanish (my first language) every year. Our city has a large Latinx community and I teach at a dual language school. My singers are used to hearing me greet them in Spanish. They trust me.

But I trust them even more! When we are working on anthems in English there is enough trust between us that if my diction is not entirely correct, they know they can address it in rehearsals. We look out for each other! You know this — we learn as much from our singers as they learn from us.

WHAT RESOURCES DO I NEED TO ACHIEVE THESE GOALS?

I often find that the best way to approach a piece is by first reaching out to a community member that can offer an insight into the piece. When working on something that is beyond my expertise, either linguistically or stylistically, I rely on them to assist me. These kinds of opportunities bring authenticity to the experience. Build bridges between your larger community and your church community, they feel seen, appreciated, and that they belong here. Who knows? You might gain another singer for your choir too.

Pick composers that are from the culture that you are representing; whenever possible commission a new piece.

Lastly, and when the current situation with COVID-19 is over, travel with your choir. Allow them to experience a different culture. Our church takes groups of kids regularly



Jubilation Choir (2-5 graders)



65th Annual Rocky Mountain Choristers Guild Choir Festival at our church First Congregational Church of Greeley, with Judith Herrington as Clinician. (2017)

to the Rosebud Indian Reservation. I can tell you that my singers describe these trips to the reservation as one of the most meaningful experiences they have ever been part of, including my own children. Because of those visits they have a better appreciation for the diversity around them. We travel every year as a choir to a neighboring community, as well as to attend the Rocky Mountain Choristers Guild Annual Festival. This past February was our 68th festival. I am so happy to contribute to the organization of this long-standing tradition.

CREATE SPACES FOR YOUR STUDENTS TO TELL THEIR STORIES AND LEAD.

I recently worked with the Colorado Children's Chorale as they are prepared for their holiday concert. They were working on "Duermete Mi Niño" from the Three Dominican Folksongs by Francisco Nuñez. It is a beautiful lullaby that you can use during the Advent season to celebrate the birth of our Savior. As I worked

with them, their director Emily Crile asked me to share my favorite Christmas tradition, and so I did. Emily allowed time during every rehearsal for her singers to share their favorite winter tradition — opening space for all the different traditions celebrated by the singers. What a beautiful opportunity she is creating for her singers to share something that makes them unique! They feel seen and appreciated. This is an idea I will be implementing in my classroom, and in my choir room, as we prepare for our virtual Advent service and our first ever virtual pageant.

I want to encourage you to embrace the diversity that exists around you. Sing in many tongues, from many composers, from many cultures; use the resources that are around you, starting with your singers. They are your first and most valuable resource. Involve them in your planning process as much as you are able. Something that I am grateful for during this time is that everyone is just one Zoom call away.

It is my experience that this approach creates a welcoming environment for whoever walks through the doors of your sanctuary. Perhaps, if you create a more inclusive environment, no one will feel like I did during my first church experience in my new American home. Although I do recognize that first time experiences are always hard. If you don't have a very diverse community, use this approach anyway. It will open the doors of the world to your congregation.

Looking back, I am grateful we kept attending our first church community because we later baptized our children there, and the church members hosted a celebration at the house of the pastor who first invited us. Remember, we are worshiping God with our brothers and sisters through our offerings of music.



Wanda Vásquez de García is a music educator, choir director, clinician, and choir singer. A native of the Dominican Republic currently living in Colorado, she holds a Bachelor's Degree in Music Education from the Universidad Autónoma de Santo Domingo, first University in the American Continent, and a Master's Degree in Music Education with an emphasis on choral music from the University of Northern Colorado. Wanda is currently the general music teacher at the Escuela Bilingüe Pioneer in Lafayette, Colorado, and the children and youth choir director at First Congregational Church of Greeley, Colorado. As a K-5 music educator, she believes music is a very effective way to learn about cultures. She also believes in the importance of exploring diversity in ways that are fun, meaningful, and inclusive in order to embrace our differences with respect and tolerance. Wanda has presented clinics and reading sessions promoting multicultural music and music technology in the elementary classroom at Colorado ACDA, CMEA, and Little Kids Rock Modern Band Summit.

A Season of Sowing Carrots

BY CARRIE AUDRA DELONG

This morning I went out to the garden, baby on hip, just like every other morning, to survey what has become my balm of quarantine days since March; my personal sanity and what I do to work out anxiety, look to the future, and get my hands dirty. Yes, I even slip my gloves off on occasion because the cool soil is “grounding” for me. Pun intended. Because I’m a “square foot” gardener, I have a calendar for planting and harvesting. It makes the best possible use of the small raised beds placed all around my tiny fenced backyard in the “Garden Home” community where we reside in suburbia.

I have been staring at the first day of this month on the calendar, because it’s the day I can begin disturbing the soil around my beautiful sweet potato plants to, hopefully, find some deliciously sweet tubers. I’ve been researching how this should go down since the first week of July. I have a plan for “curing” and keeping 25-30+ pounds of sweet potatoes fresh for months. I’ve been taking screenshots of sweet potato casserole recipes for holiday meals. I mean I’ve been in it to win it. And why shouldn’t I be? I’ve done this before. I harvested a beautiful crop and took an even prettier dish of sweet potatoes to our family’s Thanksgiving gathering three years ago.

So today, one day before my anticipated harvest, when I pulled back the vines to snoop in the garden, my heart leapt and I was elated to see the first beautiful little funnel shaped flower in striped purple and white. Purple and white? Why were they purple and white? The last time they were yellow flowers. Hmm. After a hundred days of nurturing the prettiest little vines you have ever seen, I learned that I had planted inedible, ornamental sweet potatoes.

So goes the garden sometimes! Have you found this to be true as well? However, I refused to allow disappointment to blossom into despair! I am holding off so I can reap and share the benefits of pandemic gardening and some of the scriptural applications buried in that deliciously composted soil.

A month or two ago, my Minister of Worship Arts stopped by my office and struck up a conversation about my purpose in this season of “new normal.” Like everyone else, we are wading through the marsh of re-entry into church life with a hybrid of online and ‘in person’ church services. Our goal has been “Safe and Soon” but basically, like the rest of Christendom in this crisis, we just want to gather with God’s people again. As a preschool

and children’s choir director, I have planned for every possible scenario. I had even written some scenarios on a dry erase game cube and rolled it to see what I would plan for that day. Since I had to be ready for everything, why not have fun considering the possibilities? What we uncovered in that conversation was something much more important. What I realized in talking through my purpose as part of the Worship Arts Ministry was this: even though everything had changed — nothing had changed. Nothing. I had not seen a child in our building in four months, not even my own, but nothing had changed. I am a gardener. Gardeners sow seed.

I have always sown seed as part of my job. It is why selecting age appropriate music that elevates God’s character is so important. Because of the way children process and respond to music, because they are compiling their own personal playlist for worshipping the One who knows and loves them best, it has always been important for me to sow scripture into what they’re listening to and learning. Children’s choir leaders are all gardeners in some sense, attending to various tasks as the seasons warrant. There are seasons of plowing



We harvested these Organic Danvers 126 Carrots from our raised-bed “quarantine” garden.



Bianca harvests her first carrot!

hard soil after a long break from choir, when teaching our children to sit correctly in their chairs is as important as note values, rhythm, and pitch-matching. We have seasons of what seems like endless watering; the repetition of the rich truth we have taught week after week. Then come those beautiful seasons of harvest where the crops of meaningful worship and beautiful music seem to just spill out of our choirs.

Everyone enjoys harvest, but our crops are going to be different this year. I've spent a lot of time considering this, while swatting at mosquitoes, pulling weeds and wearing out the knees of yoga pants because during quarantine with a six-foot privacy fence — anything goes. I had a beautiful crop of carrots in the summer.

My eight-year-old loved grabbing those beauties right at soil level and finding a treasure previously hidden to the eye. The lesson? We see what's on the surface, but so much more is going on in what we're doing weekly and monthly in choir rehearsals.

Sowing carrots also revealed something else that I hadn't considered before. I learned that in many climates, you can grow carrots year-round. It's true. Using a twelve-inch diameter pot, you can sow a dozen carrots and in 75 days harvest a bunch of carrots to take inside for dinner. Even better, I learned that if you do this at weekly or bi-monthly intervals, you'll always have carrots. Did you catch that? You'll never have a shortage of carrots if you are continually sowing your own. So when a crisis hits, do we just "go to the house"? Well we really can't if we like having carrots from the garden, can we? We continue to sow, even when our choirs aren't meeting. We sow when we haven't heard one yip or giggle in the hallway of our churches since before Easter. Even though we aren't physically having choir rehearsals, we can stay connected to our church families and find ways to sow God's word and encouragement into their lives. Sowing is your opportunity to get creative and persevere in the ministry to which God has called you.

I have found that even amid discouragement, yes, I said it, discouragement, we can still sow carrots. You may have to sow them in clay pots. You may have to move them to a shady part of the yard when the summer heat gets too oppressive. You can even grow carrots in a cardboard box. How do I know this? I learned in a season of sowing carrots when that was all I could do. I know that because of the beautiful purple and white flowers growing on my sweet potato vines right now and everything the Master Gardener continues to teach me when my hands are in the dirt. No sweet potato casseroles this year — carrot soufflé!



Carrie Audra DeLong serves as the Preschool and Children's Music Coordinator for Hunter Street Baptist Church in Hoover, AL. She studied Music Education at Union University before receiving a BS from Tennessee Tech University. She has experience teaching music in both private and public school settings and has taught graded choirs in churches for more than 19 years. Carrie and her husband James have a son, Ronin, and daughter, Bianca. Both children, along with their mom, can hardly wait for Preschool and Children's choirs to resume at church!

To Zoom and Beyond!

Teaching Strategies to Connect with Choristers

BY KIMBERLY INGRAM

Children's Choir through virtual applications like Zoom is not for the faint of heart — or short of time! Our team can easily spend two to three hours creating a thirty-minute lesson for our weekly online sessions with the kids. It is a lot of work — but I know the children need this weekly connection — and honestly, my heart needs it, too.

But wow! It is such a challenge keeping everyone focused! I have been participating in virtual children's choirs at three different churches, and glancing around at the student galleries, I always see a few who are "zoomed out" or distracted. If you are experiencing a similar challenge, here are some strategies that seem to connect with our kids. Each idea encourages active participation. Hint: these activities work equally well on Zoom or the regular classroom.



FUN AND GAMES WITH EARLY ARRIVERS

We invite the kids to "zoom in" 10 minutes early to socialize. This time with our early arrivers has been precious. We greet each child by name, chat about the week, and play some quick games. Whether you are virtual or in person, you can make these ideas work for your early arrivers.

SHOW AND TELL

Show and Tell has been spontaneous and fun, and it's ideal for Zoom. Kids can introduce pets, show lost teeth, or play a song they are learning. Adapt it for the season: invite the kids to show you their Halloween costume or Christmas tree. Since clapping doesn't work well on Zoom, invite everyone to react to each person's presentation with "jazz hands."

When our choirs resume in-person gatherings, we are definitely keeping this tradition for our early arrivers. What a great way to celebrate each child's unique personality.

WOULD YOU RATHER

Kim O'Neil from FUMC Richardson introduced us to this fun ice breaker, great for early arrivers or as a "brain break" between lessons.

The game is easy peasy. You simply ask a "forced choice" question and let the kids tell you what they would choose and why.

Don't forget to ask "why" — this is how you get a glimpse of their thoughts, likes, and personalities. This week, when asked whether they would choose to be a famous athlete or famous scientist, our kids unanimously chose scientist. One child explained: "The stuff you do as an athlete might only last a week. But science can last forever." Another child added: "Plus you help way more people." Ta-da! Unexpected faith connection from a simple choir game.

WOULD YOU RATHER

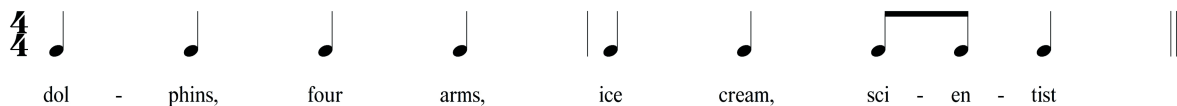
Funny "would you rather" questions like these often inspire surprisingly deep discussions! Zoom Hint: kids can temporarily "unmute" by pressing the space bar on their computer.

- Would you rather swim with dolphins or dance with friendly bears? Why?
- Would you rather have four legs or four arms? Why?
- If you had to give up a food forever, which would you choose: ice cream or chips? Why?
- Would you rather be a famous athlete or a famous scientist? Why?

Need more questions? Google "Would You Rather Questions Kids."

Take the activity up a notch by putting the questions on posters or a slide show.

Want a music extension? Turn their answers into a rhythm chant, and let the kids echo! Example: Dolphins, four arms, ice cream, scientist!



CHORAL MASTER CLASS

A recurring 5-minute "Master Class" on vocal excellence keeps our kids "in tune" with basic choral skills. Patti Burham from FUMC Garland models skills such as breathing, posture, and vocalizations. As Ms. Patti presents, another teacher or helper scans the gallery and commends children who are actively practicing their skills. These positive "shout outs" are usually all it takes to get all the children participating.

We're going to keep the "Master Class" segment when we all meet together again. The three to five minute time slot is great for young attention spans, and calling it "Master Class" sounds impressive — like you are sharing something only the professionals know. ("Master Class" sounds much fancier than "warm ups!")

LISTEN AND MOVE

Adding simple motions or sign language to your teaching steps is always a good strategy!

On Zoom, you may not be able to hear the kids sing, but if they're going to the trouble of making the ASL signs and moving their mouths, you've got a pretty good clue they're participating.

We used two simple ASL signs to introduce the anthem below. The basics of this lesson should work with any song.

OBJECTIVE:

Introduce **CGA1585** "Thankful" by Mark Burrows

TEACHING STEPS:

- Teach children the ASL signs for "thankful" and "blessing." (*Find ASL demos on YouTube and signingsavvy.com*)
- As the song is played, ask children to perform the signs each time they hear "thankful" and "blessing."
- This active listening strategy helps children quickly catch on to the phrases and repetitions.



WE'VE GOT RHYTHM (STICKS)

Children may use simple instruments to keep a steady beat, practice note values, or echo rhythms. Betsy Henderson (Children's Choir Coordinator, FUMC Garland) uses this *a cappella* version of "Somebody's Knockin' at Your Door" to encourage singing and rhythm echo.

Somebody's Knockin'

Traditional
Rhythm Echo Activity by
Betsy Henderson

ALL SING:

LEADER: Knocks like the Lord. _____

LEADER with percussion: [Stick notation]

CHILDREN ECHO with percussion: [Stick notation]

LEADER: Knocks like the Lord. _____

LEADER with percussion: [Stick notation]

CHILDREN ECHO with percussion: [Stick notation]

All: Some - bod - y's knock - in' at your door!

ALL with percussion: [Stick notation]

For older children, consider creating posters showing stick notation of the rhythms. Take the learning to the next level by asking volunteers to take turns as the leader — singing "Knocks like the Lord" and tapping the rhythm they see on the poster for others to echo.

MYSTERY KID

A recurring segment called Mystery Kid has been a fun addition to our Zoom lessons. We sent out a short list of ice breaker questions to the families. Every week I create a funny slide show of 4-5 answers from one child, and let the kids guess the identity of the mystery kid. The kids enjoy learning new things about their friends, and the mystery kid feels excited and important.

Bonus: Has a child been missing choir meetings? Call the parent and let them know it is their child's turn to be featured. So far, the mystery kid has shown up for choir every time!



MYSTERY KID QUESTIONS

- If you could have a superpower, what would it be?
- What would your superhero name be?
- If I were a teacher, I could teach someone how to _____.
- What do you want for your birthday dinner?
- What is the bravest thing you have ever done?
- I have a talent for _____.
- What Disney movie character scared you as a child?
- How do you feel about pickles?
- You get to take your family on a surprise vacation. Where will you take them?
- What 3 words would you choose to describe you?
- Do you play any musical instruments?

Sample Mystery Kid video: <https://vimeo.com/472338203>

Keep in mind: your presentation does not need voiceovers or fancy animations to help a mystery child feel special.

ACTION MAD LIB

Do you remember Mad Libs — the classic “fill-in-the-blank” stories from our childhood? This version takes it to the next level by getting children on their feet to act out the story they have created.

OBJECTIVE:

Create, move, and laugh together.

TEACHING STEPS:

- **Use the WORDS FIRST worksheet to brainstorm your list of words.** Do not show the children the story or give them a clue about why they are coming up with these words. The surprise of the story is a big part of the Mad Lib fun!
- **Use the words from the Words First worksheet to fill in the Mad Lib Story, “Pirate Adventures on Zoom.”** (Children can move on to a different activity while you fill out the mad lib.)
- **Now it's time to act out the mad lib.** Tell the kids that you have used their words to create a new story. Get everyone on their feet, and ask them to act out every action they hear, starting with those jumping jacks!
- **Zoom hints:**
 - a. You can have volunteers give shout outs to participants during the activity (using audio or chat).
 - b. You can also take a screenshot of the group in the middle of a funny pose and share it next week.

These are small ways you can let each child in your choir know that you see and treasure them.

WORDS FIRST (Worksheet)

Here are the words you will need from the children in order to fill out your Action Mad Lib. (You may need to give children examples of action words (running, hopping) or nonsense words (Goobledygumdrops) to get them started.

For all words except numbers, try to generate several choices. Encourage the kids to get creative. Funny answers = funny mad lib.

Do not show the children the story or give them a clue about why they are coming up with these words. The surprise of the story is a big part of the Mad Lib fun!

- | | | | |
|---------------------|-------|----------------------|-------|
| # between 10 and 20 | _____ | Body part | _____ |
| Action Word + ing | _____ | # between 5 and 10 | _____ |
| Action Word + ing | _____ | Nonsense word/phrase | _____ |
| Animal | _____ | Emoji | _____ |

**PIRATE ADVENTURES ON ZOOM!
An Action Mad Lib**

Ahoy ye mateys! The Zoom choir has been taken prisoner by the notorious pirate Periwinkle Pete! They are being held captive on the Island of Warblers. Only you can save them!

First, we have to warm up for our mission! We have to do jumping jacks for _____ seconds.
between 10 and 20

Ready? Go! Now we're warmed up! Let's head ashore and find that Zoom choir! We are searching

and _____ing. Suddenly, we come to a _____ing _____ animal. There's only
action word +ing action word +ing animal

one way to get past this beast! We have to shake our _____ times. Now we
body part # between 10 and 20

have to turn in a circle and hop on one foot while we holler _____. You did it! You looked so
nonsense word

fierce that Periwinkle Pete ran for his life, boarded his ship, and sailed away! You saved the Zoom choir!

But I have to say - you looked kind of _____.
emoji



Kimberly Ingram has been teaching children's choirs since 1998, and loves helping children discover their voices and their faith. Her latest writing project is the children's musical **More Power to You! Finding Our Strength in God**, available through Choristers Guild.

Contributors to Choristers Guild

Gifts received between January 1 and October 31, 2020

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"Choristers Guild serves children's choirs and children's ministry faithfully, with excellence, kindness, and thoughtfulness. I appreciate all that they provide and do."

C. R. Bradley

Madeline Bridges

in honor of Susan Cauley

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Judith Davidson

Nancy Gifford

"CG was a helpful resource for me during my 35 years of church choir directing, and has collaborated with me in publishing many of my anthems, as recently as 2018. You are the best!"

Kathy Guttierrez

Ryan and Katie Houts

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"Having been a member of Choristers Guild for many years, I have found bell and choral anthems to be inspirational for me, choir members, and church family as well! The Chorister is an invaluable resource, both practical and inspirational. Thank you."

Jose and Sandy Rosales

Charles R. Snyder

in memory of Dr. Helen Kemp

Margaret R. Tucker

SUSTAINERS (\$50-\$99)

Lorraine Collins

in honor of a friend who has been associated with the Choristers Guild for many years and who celebrated her 90th birthday on May 3, Alice Lyon of Billings, MT

Ken and Mary Jane Cooper
Cybergrants FBO Takeda California

Mary Lynnette Delbridge

"Hang in there everybody. Thank you for the resources you provide all of us. Peace, Lynnette"

Vena E. Luthy

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in memory of Helen Kemp

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Albertsons-Safeway

Russell Almand

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Janel Dennen

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"Thanks for the inclusion of our unsung friends and companions through faith-in-actions! Giving thanks for the new songs that are most noteworthy for us all!"

Jeanette Gross

Lori L. Hagerman

Dr. Barbara Hamm

Pam Harris

Home Moravian Church

Anonymous Donor

Kathryn J. Maver

in honor of Dawn Jantsch-Kellam!

"I wish you marital bliss!"

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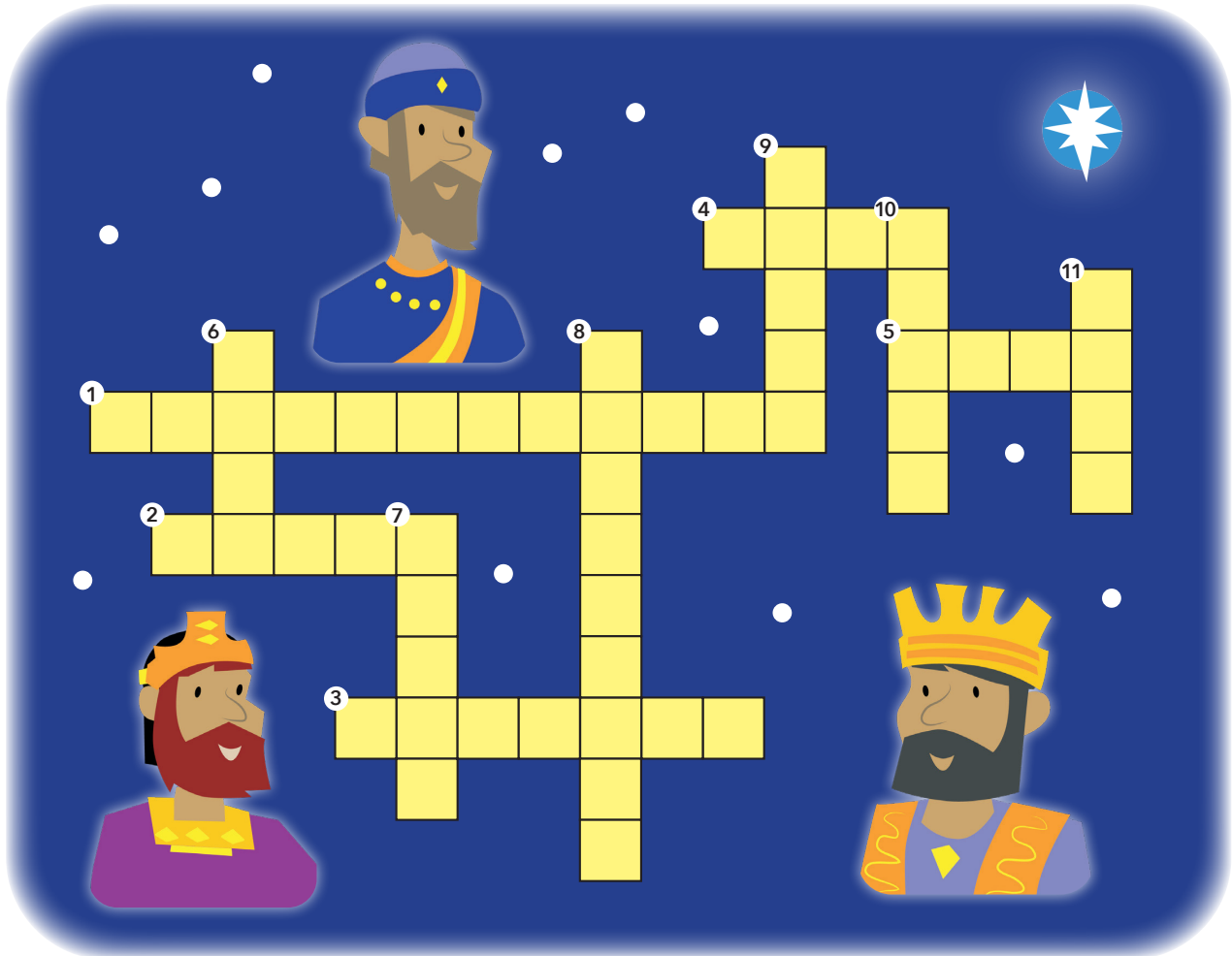
COVENANT SOCIETY

Won't you consider joining the Choristers Guild Covenant Society-those who have included the Choristers Guild in their wills or other estate plans? For information, please contact Dawn Jantsch, executive director, at 1.800.246.7478. The Choristers Guild is a 501(c) (3) nonprofit, founded in 1949, whose mission is Enabling leaders to nourish the musical and spiritual growth of children, youth, and adults.

BY TERRY D. TAYLOR

Epiphany Crossword Puzzle

Epiphany is the time the church remembers when the Wise Men first saw and worshipped Jesus. Their visit, guided by the star, revealed that Jesus came so all people could know God.



Read Matthew 2:1-12 about the Wise Men. Then, read the clues to write the answers in the crossword puzzle.

ACROSS

1. The second gift was _____.
2. The third gift was _____.
3. The Wise Men came to _____ Jesus.
4. The first gift was _____.
5. The Wise Men came from the _____.

DOWN

6. The Wise Men saw Jesus with his mother, _____.
7. _____ was king when Jesus was born.
8. Herod sent the Wise Men to the town of _____.
9. The Wise Men went into the _____ where the child was.
10. God warned the Wise Men in a _____ not to go back to Herod.
11. The Wise Men saw a shining _____ in the sky.

(See page 5 for answers)

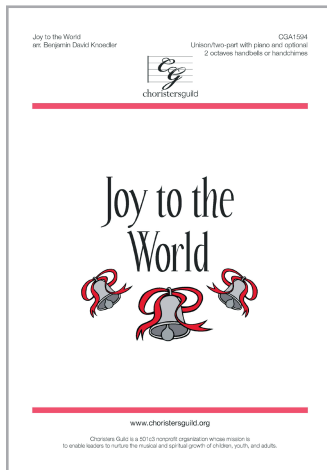
Children's Choir Devotionals

BY RUSSELL ALMAND

WEEK OF DECEMBER 6

SCRIPTURE:

You who bring good news to Jerusalem, lift up your voice with a shout, lift it up, do not be afraid; say to the towns of Judah, "Here is your God!" *Isaiah 40:9*



DEVOTIONAL:

Way back in the Old Testament, the people of God looked forward to when Jesus was going to come to earth. In the verse we read today, Jesus is announced as coming soon, and that is good news that we can rejoice and shout about! Christmas time is an exciting time, but it is even more exciting when we remember that Jesus came to earth to bring the good news of salvation. Share that good news with someone this week.

PRAYER:

Jesus, thank you for bringing the good news that we can be saved and for coming to earth to make that possible. Help us to share that good news with others. Amen.

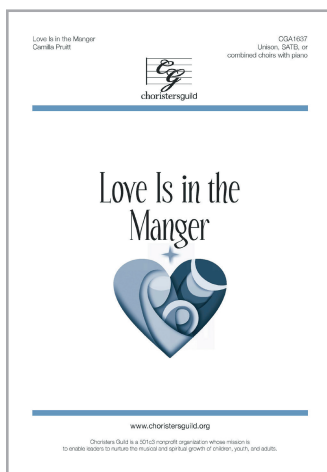
COORDINATING ANTHEM:

CGA1594 | *Joy to the World* | arr. by Benjamin David Knoedler | Unison/two-part

WEEK OF DECEMBER 13

SCRIPTURE:

The Lord has done great things for us, and we are filled with joy. *Psalms 126:3*



DEVOTIONAL:

It always makes me so happy when people do nice things for me. Whether it be helping me with something or giving me a gift. What is something nice that someone has done for you this week? God did one of the greatest things ever in the history of the world by sending Jesus to earth — and God continues to do great things for us. What is something that God has done for you this week? Has he kept you healthy? Given you good friends? All great things come from God. We should worship and thank God.

PRAYER:

Lord, thank you for all the great things you have done for us. We praise and glorify you for who you are and what you have done. Help us to remember you this week. Amen.

COORDINATING ANTHEM:

CGA1637 | *Love is in the Manger* | by Camilla Pruitt | SATB and Unison Combined Choirs

WEEK OF DECEMBER 20

SCRIPTURE:

But the angel said to her, "Do not be afraid, Mary; you have found favor with God. You will conceive and give birth to a son, and you are to call him Jesus." *Luke 1:30-31*

Immanuel Draws Near
(O Come, O Come, Immanuel)
Katie Houts
Text by Barbara K. Lundblad

CGA1636
Unison/Two-part with piano

choristersguild

**Immanuel
Draws Near**

O Come, O Come, Immanuel

www.choristersguild.org
Choristers Guild is a 501(c)(3) nonprofit organization whose mission is to enable leaders to nurture the musical and spiritual growth of children, youth, and adults.

DEVOTIONAL:

Mary was afraid when she saw the angel, but the angel assured her that God was with her and she had found favor with him. She had a special role as being the mother of Jesus, which is a pretty big position to hold, but she could be sure that God would be with her and strengthen her with everything she needed. Is there anything that scares you or makes you nervous? You can know that God will be with you and you do not have to be afraid.

PRAYER:

God, thank you for loving us and for always being with us. Help us to trust in you when we are scared or uncertain because we know you are here for us. Amen.

COORDINATING ANTHEM:

CGA1636 | *Immanuel Draws Near (O Come, O Come, Immanuel)* | by Katie Houts | Unison/Two-part

WEEK OF DECEMBER 27

SCRIPTURE:

Because you are his sons, God sent the Spirit of his Son into our hearts, the Spirit who calls out, "Abba, Father." *Galatians 4:6 (Longer reading: Galatians 4:4-7)*

God Is Always There
Toni Sullivan

CGA1590
Unison with piano

choristersguild

Role: Note
CASA, SARA

**God Is
Always There**

www.choristersguild.org
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DEVOTIONAL:

Who do you run to when you need something? Is it a parent, a grandparent, or another person who you love who supports you? It is always wonderful to have someone who can help you and love you when you need it. If you have trusted in Jesus as your Savior, then you are considered a son or daughter of God! God is the loving parent you can turn to when you need him. He loves you and will provide whatever you need. Praise God and thank him for being your loving Father.

PRAYER:

Abba, Father, thank you for loving us and caring for us. We praise you for all you do. Thank you for always being there for us. Amen.

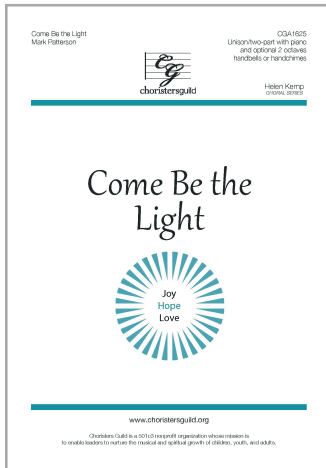
COORDINATING ANTHEM:

CGA1590 | *God is Always There* | by Toni Sullivan | Unison

WEEK OF JANUARY 3

SCRIPTURE:

In him was life, and that life was the light of all mankind. The light shines in the darkness, and the darkness has not overcome it. *John 1:4-5*



DEVOTIONAL:

It can be scary being in the dark. I remember going to a cave one time and they turned all the lights off and I couldn't even see my own hand! Things are very uncertain and sad in the dark, and that was how the world was before Jesus came. He came to be the light of all humankind! He brings us hope and shows us the way that we should go. We can be sure that he cares for us and will lead us where we need to walk because he is the light.

PRAYER:

Jesus, thank you for being the light of the world. Help us to follow your direction. Amen.

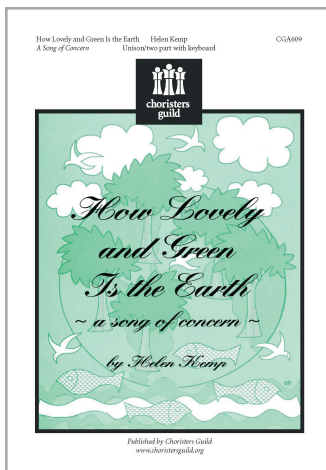
COORDINATING ANTHEM:

CGA1625 | *Come Be the Light* | by Mark Patterson | Unison/Two-part

WEEK OF JANUARY 10

SCRIPTURE:

In the beginning God created the heavens and the earth. *Genesis 1:1*



DEVOTIONAL:

God created the world. Have you ever made a sculpture? You probably took great care and effort as you tried to make it exactly how you wanted it. God created the earth and saw that it was good. And he didn't just leave the earth to exist on its own, but he continues to keep the earth and has also tasked us as keepers of the earth. We know that God will take care of us because he created us, and we should serve him and keep his creation as well.

PRAYER:

God, thank you for creating the world where we live. Help us to serve you and take care of your world this week. Amen.

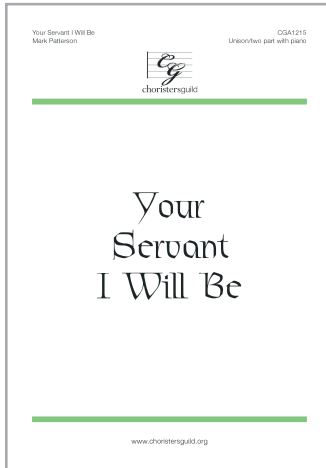
COORDINATING ANTHEM:

CGA609 | *How Lovely and Green is the Earth* | by Helen Kemp | Unison/Two-part

WEEK OF JANUARY 17

SCRIPTURE:

The Lord came and stood there, calling as at the other times, "Samuel! Samuel!" Then Samuel said, "Speak, for your servant is listening." *1 Samuel 3:10*



DEVOTIONAL:

How do you normally respond when an adult asks you to do something? Do you do it right away? How would you respond if God called you to do something? Samuel responded to the call of God when he had no clue what he was supposed to do, but he did it! God has called us to love him and love others. We should respond like Samuel did and act immediately no matter what that means for us to do.

PRAYER:

Lord, help us to follow you and answer the call to love you and to love others. Amen.

COORDINATING ANTHEM:

CGA1215 | *Your Servant I Will Be* | by Mark Patterson | Unison/Two-part

WEEK OF JANUARY 24

SCRIPTURE:

"The time has come," he said. "The kingdom of God has come near. Repent and believe the good news!" *Mark 1:15*



DEVOTIONAL:

Have you ever had something that you really wanted to tell someone, but you had to wait to tell them? Maybe you had a gift for a friend on their birthday, or some good news that you couldn't wait to come home to tell your family? Jesus is telling everyone the great news that they need to believe! Jesus is bringing in the kingdom of God where we can fully love and serve God. And he makes that possible because of rising from the dead to save us from our sins. That is good news that we should share!

PRAYER:

Jesus, thank you for the good news of the gospel. Help us to share that good news with others. Amen.

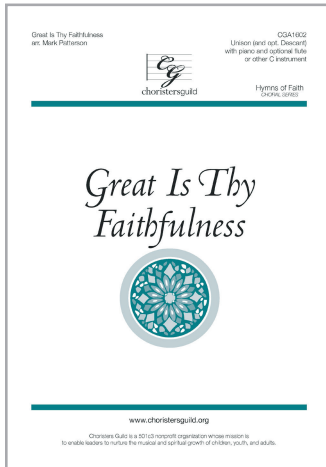
COORDINATING ANTHEM:

CGA381 | *Celebrate the Good News* | by Tom Mitchell | Two-part with optional handbells and bass

WEEK OF JANUARY 31

SCRIPTURE:

Great are the works of the Lord; they are pondered by all who delight in them. *Psalm 111:2 (Longer Reading – Psalm 111)*



DEVOTIONAL:

The Lord has done so many wonderful things! In this passage, we see that those works should be pondered or thought about by the people who delight in them. Make a list of 5 great things that God has done. Really think about it. Now keep that list and think about it each day this week. By thinking about the things that God has done, we can be encouraged that he will continue to do good things. That way, even if we are having a bad day, we know that God will continue to do great things, and we can have joy because of that fact!

PRAYER:

God, thank you for all the amazing things that you do for us. We praise you for your glory. Help us to continue to remember your good works. Amen.

COORDINATING ANTHEM:

CGA1602 | *Great is Thy Faithfulness* |
arr. by Mark Patterson | Unison with
piano and optional flute



Russell with Sacred Choral
Editor Katie Houts at the 2019
Getty **Sing!** Conference in
Nashville, TN



Russell Almand is the Director of Miscellaneous Things for the Choristers Guild team as well as a student at Dallas Theological Seminary where he is pursuing his Masters of Theology (ThM). His three biggest passions are music, teaching, and discipleship. Russell has served in many local churches in both music and teaching ministries. While piano is his primary instrument, he has been able to lead with vocals on the worship team as well as direct the choir in his local church. Russell also has been recognized as the recipient of the 2019 Nathan D. Maier Award for Bible Exposition presented by Dallas Theological Seminary. Russell's main purpose in life is to see others grow and encourage them to become more like Christ, and he seeks to do that through music, teaching, and discipleship – goals that go perfectly with the Choristers Guild mission.



Love from the National Office: Diversity in Composing

BY DAWN JANTSCH, EXECUTIVE DIRECTOR OF CHORISTERS GUILD

As humans, we always hope that change is for growth, for love and peace, and for the future of a ministry that is inclusive in sacred, school, and community choir music, as music is the connection of all of us, of all peoples, of all religions.

2020, however, had the world reeling from a pandemic, six feet of separation, social injustice, and the silence of choirs.

While Choristers Guild has tried to give hope through conversation, education, and solo and ensemble offerings that can be used today in the pandemic, we have yet to solve the six feet of separation, or the hurt of social injustice.

Diversity efforts expands the boundaries of nations, language, and color. As choral leaders, you are on the forefront of this mission. As you read in our president's column a few pages ago, the Dallas chapter of Choristers Guild has created an amazing workshop for January 4-7, 2021. Since the workshop is virtual, you can grow your music ministry strong from wherever you live, by watching it on our platform. I am even more pleased to note that the Dallas Music Workshop will also hold a Diversity session focused on how to address this topic in the church.

Choristers Guild has made a solid effort towards greater diversity in thought and action in the last few years, growing stronger in social justice music and healing music, music of world languages, and upgrading educational material. But our most recent action item was to create a Diversity in Composing Workshop that would help us and other publishers grow in grace the number of composers in diverse categories of black, indigenous, and people of color.

Our discussion began in August, with a list of potential speakers. Almost immediately, two-thousand dollars in scholarships for attendees was raised, and the American Choral Directors Association (ACDA) and J.W. Pepper joined in as partners; Beckenhorst Press joined as a presenting partner.

By September, our virtual workshop was scheduled to be alongside ACDA's virtual conference in March 2021, addressing music composition in the sacred, school, and community choral world. Our speakers for our Diversity in Composing Workshop include: Anton Armstrong, Brandon A. Boyd, Mark Burrows, Dan Forrest, Katie Houts, Victor C. Johnson, Mark Miller, Mark Patterson, Sandy Rosales, and Andre' J. Thomas.

Along with our presenting partners of Beckenhorst Press, ACDA, and J.W. Pepper, are our school and dealer partners. Fred Bock Publishing Group and Gentry Publications are Reading Session Platinum Partners. Our Diamond Partners are Alfred Music and Hal Leonard, LLC., our Gold Partners are ECS Publishing Group and Walton Music, and our Silver Partner is Hope Publishing.

Choristers Guild is proud to extend this invitation to our partners and is gratified with their incredible support.

Peace and Good Will to All!

-Dawn

Our Song Must Go On

Dallas Church
Music Workshop

JANUARY 4-7, 2021

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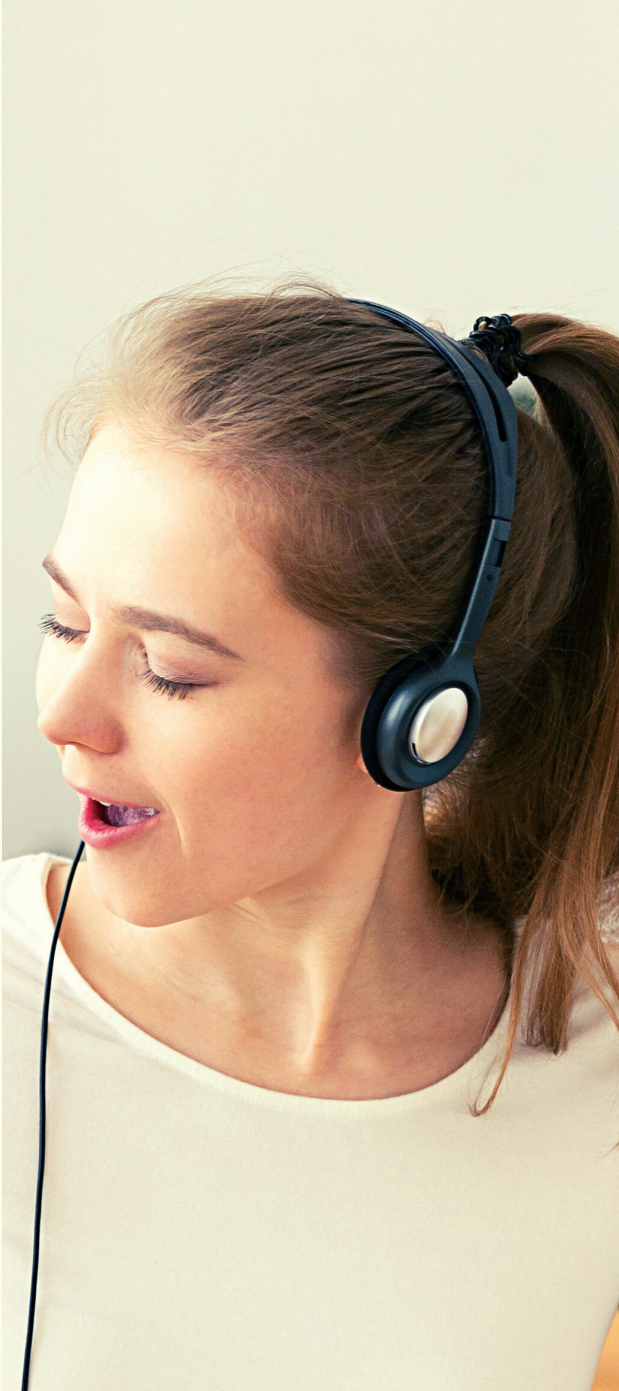


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Volume 72 | Issue 5

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Joyfully Persevere: A Word for 2021

BY SUSAN EERNISSE
THE CHORISTER EDITOR

Joyfully Persevere.

It is my personal theme/word for the year. This year I chose a double word as one word simply didn't capture my intent.

This year's selection proved to be a struggle. I knew it needed to say something about moving forward, not giving up in the face of obstacles. However, 'persevere' all by itself suggested an image of pushing a car uphill on a muddy dirt road or tugging on my dog's leash when she would rather chase a squirrel than follow the command of her mistress. I certainly didn't want to embrace an image of pushing or pulling my way through 2021! Thus came the adverb to my self-directed admonition...*Joyfully*.

I recall the words of Paul in Philippians 3:12: *Not that I have already obtained this or am already perfect, but I press on [persevere — my word] to make it my own, because Christ Jesus has made me his own.*

Paul goes on to reiterate the idea of pressing on [persevering] in the verses that follow. But just for a moment, slide your finger back up to the first verse of that chapter...*rejoice in the Lord* — there it is, the joyful in my directive!

This year is filled with hope regardless of its rocky beginning. Fears and anxiety threaten to trip me up. I must consciously strive daily to reclaim the goal to joyfully persevere through whatever is on the path before me for that day, week, or month. Thankfully, we are on this journey together. Let us choose to press on, to persevere, and to seek to do it all with as much joy as we can find!

As you read this issue, I hope you will find some helpful, inspirational, and much-needed encouragement to persevere in your work. Your work, your ministry, YOU are essential. Thank you for your continual perseverance!

Keep singing the song!

-Susan



The Space Between Notes

BY KATIE HOUTS
SACRED CHORAL EDITOR

"Music is the space between the notes."

First attributed to composer Claude Debussy, other notable musicians (like Miles Davis) have shared similar sentiments in the decades following Debussy. Music isn't solely the black notes on a page. Music is what happens in the white space — the space between.

I was the keyboardist for our college jazz band, the Wartburg College Knightlites. It was a fun, fun group of talented musicians. A trio of leaders — the drummer, tenor sax, lead trumpet — lived and breathed jazz, knowing every jazz standard and every jazz legend. Our set list included plenty of Basie tunes, and Basie tunes require improvised piano solos. Jazz didn't come naturally to me, however, and my slight discomfort led to a tendency to play a lot of notes to fill the space. My attempts were the complete opposite of Count Basie's style — which is succinct and sparse. On a walk back to the dorms one evening, our drummer told me, "Don't worry about playing so much. Listen to the groove. Two sweet notes are better than twenty good ones. Give it some white space."

2020 provided my family (and so many others) with more white space than usual. Activities were put on hold. Weekends were cleared of destinations and gatherings. Conversations took place at a distance, requiring extra moments of silence for clear communication.

At times, it was more white space than felt comfortable.

But in the midst of our discomfort, we discovered together how to lean into white space. We found a groove, embracing the white space without hurrying to fill it. The white space gave us an opportunity to quietly read, or to research something we wanted to learn, or to become better listeners. White space gave us time to prepare for our next undertaking, just as rests in music give us time to prepare for our next entrance.

What does white space mean for you? Is it more often a gift or a frustration?

How is music brought to life in the space between notes? And how can we inspire our choirs to honor and hold this space?

May your Lenten season be blessed with white space to reflect and listen and prepare. God is indeed present here, preparing us for what comes next.

*"Two sweet notes are better
than twenty good ones."*

-Katie



Love from the National Board: Asking Questions – The Beginning of Healing

BY STEPHANIE MCILWAIN MILLER, PRESIDENT, CHORISTERS GUILD

Greetings, and may peace be with you.

During our discussion regarding what I might write about for this issue, Dawn suggested this might be a good time to talk about healing. Looking back over the last year that seemed appropriate to me. Many of us, myself included, have had a painful year. We have witnessed events that have horrified us. We have lost, or seen others lose, loved ones to a virus that is both tenacious and brutal. Many of us are limited even in how we can comfort one another. Frustration, sorrow, and weariness seem determined to keep us company, sometimes all in one day. There are physical, mental, societal, and spiritual wounds that cry out for healing. I long for healing, and I want to facilitate healing in those I serve and love. But how? In the language of "I Choose Love" by Mark A. Miller and Lindy Thompson, when our "world falls down" how do we "rise" and "climb to holy ground" together?

In thinking about this topic over the past week, I made a discovery: I don't know the answer to those questions. I don't even know when the healing I long for will come. But there is something, as articulated by Dr. Christina Edmondson on Twitter, that I do know: "There is enough abounding grace for even traumatic truths." No matter what comes next, no matter the virus variant, no matter my shame at my meager contributions in the fight for social justice, no matter how angry or discouraged, hurt or tired I may be, God's grace is pouring over me, over all of us. And it is enough. Enough to give me the strength to be truthful about what I see, and also enough to provide me with hope for the future. Enough to allow me to remember that our call to do justice, love mercy, and walk humbly with our God is a constant. Enough that no matter how challenging or unsettling things may be from one minute to the next, I know that the Holy Spirit is within and all around us, walking with us on the path that will eventually lead to healing. That has never changed, and that will never change.

That hope leads me to believe that with God's help we can come through this time a little stronger, a little wiser, and, I pray, a lot more loving than we were before. Being forced to look at things differently, to think outside the box, to take one step at a time has, I believe, been a blessing. What if we allow this time to teach us to accept that sometimes asking the question is more important than knowing the answer? What if we embrace the wonder of wondering? Here are a few examples of where that has led me.

- My mom was right: fresh air and a glass of water really do work wonders. Have you noticed that, too? Something as simple as drinking a glass of water and walking outside can completely change my outlook. What does that mean for how I live my life and how I interact with the world? How I teach?
- As an extrovert, spending time alone is hard. I don't have enough patience to hang out with just me this much! What if I could learn to be as patient and gentle with myself as I am with the youngest child in my church? What if I treated myself as a beloved child of God? And what if I loved my neighbor that way – even the ones whose thoughts and actions are difficult for me to understand, and sometimes infuriate me? How would I move through the world differently?
- What if I became a better listener, even when that meant sitting with someone in silence because that was what they needed? What if I wasn't trying to come up with what to say next, or somehow projecting how I would feel in their situation? What if I more consistently journeyed with, rather than trying to fix or convince? (Believe it or not, this line of thought was triggered by a children's picture book, *The Rabbit Listened*, by Cori Doerrfeld, from Dial Books for Young Readers. I highly recommend it.)

In reading back over this article, I realized I have a new question: Could the beginning of the healing be in the asking of the questions? Between now and Easter I am going to continue to embrace and live into questions such as these. Would you like to join me?

Last, but certainly not least, thank you. Thank you for helping those of us at Choristers Guild National find ways to live into our mission more fully. Thank you for your gifts and your prayers. Thank you for being present for those you serve and for taking care of yourself. Thank you for your successes and for your failures. Thank you for your servant ministry and for your willingness to reach out for help. Thank you for your laughter and your tears. Thank you for letting God's love shine through you.

You are a wonder. You are unique. You make a difference in the lives you touch. And you are loved.

Climbing with you,
-Stephanie



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Restarting Church Choirs

BY MICHAEL KEMP

Recently retired from 54 years of conducting and workshopping, in addition to dealing with the challenges of the pandemic and my own ALS health concerns, I find myself reflecting on what adult church choirs used to be like versus what they are now. When my dad was a church choir director in Oklahoma City during my high school years, his adult choir numbered about 90. The same was true for me in the mid-1970's in my first full-time job in Arlington, Texas. Adult choirs at that time incorporated singers of many ages, including those who had recently graduated from college and had sung in fine academic choirs.

Many church choirs which had earlier been packed with singers, were down to 30 members by 2010, with very few younger adults participating. Many of the singers still participating had been in these choirs for decades... but they are much older now. Most choirs have basically lost the younger generation singers who had sung in college choirs, and who therefore provided significant music reading leadership. In the old days, larger choirs which had been fortunate enough to have that kind of music leadership from these younger generations made it possible for choirs to sing challenging anthems which are now beyond what choirs could do today.

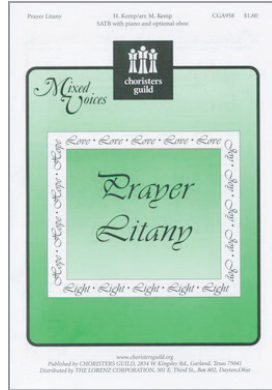
As I approached my retirement, I found myself worrying about this gradual descent of adult church choirs today. Throughout my career, I had been able to build substantial choral programs, so I decided to dedicate my final years to seeing if there was a way to help this situation. I was more concerned about smaller churches than the larger ones which have been a long tradition in communities. The significance of being of service and support to a community keeps many coming to churches. I therefore, to see what might be done to help these smaller church choirs, applied to an opening for a church choir director job in a simple, smaller Presbyterian church. In the search committee interview, the hoped-for background requirements for the new choir director were laid out for me...possibly one year of college training and maybe one year of conducting experience. They asked me about my background and my response created a stir. I had the equivalent of 12 years of college, private study with many of the greatest choral conductors in America, 54 years of international conducting experience, including lecturing at the national music and worship conferences of 14 different denominations.

Well, I got the job, and in the first rehearsal, I faced a choir of about 12 singers. I worked with them for 16 months. During that time, I was able to expand the choir up to 26 voices. I gave every member private voice lessons. I chose my favorite, accessible anthems, conducting all of them from memory. I was able to inspire both the choir and the congregation...but the average age problem of the church could not be solved. The congregational attendance per service was about 40 people, with the average age well over 70.

There was much that could have been done by the church leadership to reach out to younger generations, e.g. leveraging technology and delving into social media to find ways to communicate to younger adults in the community about the significant advantages of their families in church might mean to them. The church leadership, on the other hand, was quite old, and they were bound and determined to stick to their intention to have the church be what it had been 30 years ago. That would not draw in younger generations, and I tried to explain to them that it was time for churches to move forward creatively. Today's world is different in many ways. The music is no longer focused as much on artistry as it used to be. There are churches that are doing well, but it seems to lean toward being entertained, lifting spirits, and finding ways for congregations to participate and feel like they are in this together. Artistry can well be included, but we need to understand the new spirit of a younger congregation.

Now back to the practical issues of traditional church choirs getting older and smaller, as well as being closed due to the pandemic. What grabbed my attention was the idea that there is a coming need for a change in the difficulty level of anthem repertoire. Smaller, older church choirs, when they finally are allowed to come back together for rehearsals, will no longer be able to tackle the more complex anthems of the choirs in the old days, mentioned earlier. When today's choirs get back into action, choir directors should start them off with lovely, effective anthems which are less challenging.

I have gone through my favorite anthems to pick lovely but accessible anthems that would fit this need. Included in the list are two anthems available from Choristers Guild.



CGA855 | Prayer for Today | Margaret Tucker, arr. Michael Kemp

CGA958 | Prayer Litany | Helen Kemp, arr. Michael Kemp

Whether a choir has been suspended due to pandemic concerns, declining interest, or even a change in music and worship styles, it is a good time to step back, assess the situation, and consider a fresh start.



Michael Kemp, son of John and Helen Kemp



Michael Kemp, conductor, choral clinician, author, composer, voice teacher, and violist, is the founding conductor of Philadelphia's Academy Chorale and Orchestra. With his legendary family choir, known as the Kemp Carolers, Michael sang almost 100 concerts in Europe at age 15/16. He was educated at Westminster Choir College, the University of Oklahoma, and the Royal Conservatory of Music in the Hague, Holland. Michael studied with Robert Shaw, Paul Salamunovitch, Alice Parker, Philip Brunelle, Paul Boepple, and Daniel Guilet. He taught at music conferences throughout the US and Canada. He founded the Arlington (TX) Choral Society, and was also a regular lecturer for SMU's Perkins School of Theology graduate church music program. In addition to a vast and varied career, Michael authored training books for choral directors and voice teachers. His personal goal has been to pass on accessible, scholarly concepts to choir directors to enhance their choirs. Beyond activities related to music, Michael is also a professional level landscape gardener, an accomplished luthier (having built or refurbished 3 violins and 2 violas), and was a professional coach of both tennis and table tennis.

Building Cultural Intelligence in Students

BY DARLA MEEK

When I was growing up, my education was limited to the point of view of the white European-American males who authored the textbooks used in the various subjects I studied. You may have had the same experience. When a child's education is limited to a single cultural perspective, the child begins to assume that everyone believes and behaves as they do. The child's worldview remains extremely narrow. Inversely, a child's world is expanded when a teacher sets out to build bridges between cultures — both those represented in the classroom and those outside the school or church walls.

CULTURAL INTELLIGENCE

Cultural intelligence is defined as "an individual's ability to function effectively in situations characterized by cultural diversity." (Ang, 2008) This type of intelligence is becoming increasingly more important in our society and it is a critical skill in the workplace. Personal involvement (such as exposure to other cultures) and personality traits (such as openness to new experiences) both contribute to high CQ.

Music specialists are uniquely positioned to increase students' CQ levels. Conductor and composer Dr. Mary Goetze explains how singing and moving contributes to a student's understanding of a people group. "Youngsters may identify and empathize with the emotional state of the music makers embodied in their musical expressions. It is in this unique way that our work can positively affect singers' attitudes toward people from diverse backgrounds. Facts can broaden their minds, but experiencing music and dance has the potential to open their hearts." (Goetze, 2016)

MULTICULTURAL MUSIC EDUCATION

Though multicultural music made its debut in the curriculum in the 1950s, most of the repertoire used in American choral classrooms and church choirs is drawn from the Western art music tradition. The questions we must ask ourselves are, "Am I limiting my students to a single cultural perspective?" and "What am I unwittingly teaching my students by what I include and what I do not include?"

There is a common tendency to see one's own culture group as the "standard" against which all others are compared. We have to consider that our own culture is simply that — one culture among many equally valid and beautiful cultures. It is at this point that we will

Am I limiting my students to a single cultural perspective? What am I unwittingly teaching my students by what I include and what I do not include?

be able to lead our students to understand that there are many viewpoints and perspectives which are as legitimate as their own. "Our study of diversity and inclusion is to bring awareness to difference, showcase beauty and teach history, and bridge the gap with knowledge, acceptance, understanding, and connection." (Harris, 2020) This is an important step towards extinguishing prejudice.

From a purely musical standpoint, studying the music of various cultures increases our overall musicianship and opens our eyes to different ways of perceiving beauty. I love this quote by Dr. Michael Hawn: "Singing globally is a concrete step that moves us from Babel to Pentecost. Singing the prayers of the world embodies the hope of things to come. It is truly a 'taste of the glory divine.' It allows us to experience a glimpse of our future together with Christ, that will sustain us until the day of the Great Fiesta when all peoples will join in a joyful banquet at which all of humanity will be seated."

We have to consider that our own culture is simply that — one culture among many equally valid and beautiful cultures.

Can you imagine the music in heaven? I suspect it will sound very different from music of the hymnal. Will we hear the pounding rhythms of Africa? The ancient melodic intervals of Asia? The joy and spunk of the Latin countries?

CULTURALLY RESPONSIVE TEACHING

As technology advances, we are catapulting into a global society. At an increasing rate every year, students are arriving from countries around the world and assimilating into American classrooms. If we are going to be able to minister to our students, we need to know something about the cultures from which they come.

Through our bus ministry, my church brings in a large

Culturally Responsive teaching requires connections and understanding of the students with whom we work. This means we must consider the individuals we are teaching.

group of students from a Latino neighborhood each week for children's choir. I usually have three or so Latino students in my class each year. My mind travels to one child in particular: my sweet little Jesus, the only one that year who has brown skin amongst all the white and whose primary language was Spanish. I can only imagine how awkward Wednesday evenings must have been for him every week.

Though I translated our focus hymns into Spanish and made recordings for the students to sing along, I knew I had to go further. I added to my lesson a singing game from Mexico that his family sang at home. His eyes lit up when I asked him to show us how he played the game. He was allowed a space to share his culture with his fellow classmates. Suddenly, he was transformed into a leader in the choir room.

Culturally Responsive teaching requires connections and understanding of the students with whom we

work. This means we must consider the individuals we are teaching. We must see our students as equal members of and contributors to the teaching/learning dynamic rather than simply as vessels to be filled with knowledge. When we pay tribute to our students by singing their songs and dancing their dances, we validate their cultural roots. We want our students to feel honored, not ignored. They need to know that they are welcome, they are appreciated for who they are, and they are loved.

WHAT IF I DO NOT WORK WITH A CULTURALLY DIVERSE GROUP OF STUDENTS?

We cannot limit ourselves to only sharing the art forms of the people groups that are represented in our choirs and classrooms. Most of the students in my choirs have been white European-Americans who mingle mostly with other white European-Americans. I don't believe their parents set out to arrange this. Humans are, after all, genetically predisposed to find comfort in the familiarities of our own cultures and tastes. However, the Bible does tell us that we are to "go into all the world and preach the Gospel." If we are going to "go into the world," we'd better know something about it.

Just participating in musical activities is not enough to lead a group of students to accept the culture being studied. The choir leader must introduce the pieces with sensitivity, connecting music making in the classroom with music making in the home and community. One way to do this would be to show pictures of similarities between the two cultures that would interest students, such as sports, foods, arts forms, and musical instruments. Videos of daily life and special occasions would interest students. They could even learn some common phrases in the featured language. Nick Page encourages us, "Tell the stories. Without the stories and the meaning, the songs are simply pretty sounds.

We cannot limit ourselves to only sharing the art forms of the people groups that are represented in our choirs and classrooms.

It is the stories that help us connect to the depth and beauty of cultures. What does a song mean? Why is it sung? When? Where? When we tell the stories, we create empathy for the songs and their cultures. We create an emotional understanding that can last much longer than an intellectual understanding." (Page, 2014) In short, the teacher's role expands to researcher and cultural transmitter.

Another idea is to bring in culture bearers — persons from the community who can share about the song, performance practice, and its importance in their culture. Because of the recent advances in technology, this is easier than ever before! Through the use of Zoom, Skype, and Facetime, we are no longer limited by geography.

HOW DO I CHOOSE MUSIC TO PRESENT TO MY STUDENTS?

1. Strive for authenticity. We need to educate ourselves. A teacher with good intentions could introduce a unit on China by having the students sing a song from the movie *Mulan*. However, we can do better. We need to seek authentic Chinese music performed by Chinese musicians rather than music written by a team of white European-Americans that are using elements of Chinese music for effect. Dr. Carlos Abril warns, "Contrived songs, stereotypical music selections, or exoticized portrayals of cultural groups are as insidious as not considering culture at all." (Abril 2013)

On the opposite extreme are those who say that if we ourselves are not members of a particular culture or if performing the piece in a completely authentic manner is impossible, then we shouldn't present the piece at all. Neither model will do.

We have to do our research because uninformed performances perpetuate false stereotypes. But on the other side, purist tendencies can frighten teachers and prevent great music from being passed on to students. Nick Page's advice: "Honor the cultures. We sometimes worry so much about offending people of other cultures that we avoid their music completely. But publishers are working hard to make our lives easier by providing the stories, recordings, and everything else we need to honor the cultures. Sometimes all we need to do is to say 'thank you.' 'We thank the Hmong people of Cambodia for giving us so many rich songs. We honor them today by singing their songs and telling their stories.' You might add, 'If I make an error, I hope you will correct me, so that I may fully honor this culture in the future.' We must be unashamed about learning from any mistakes we make." (Page, 2014)

2. Embrace and honor the tradition of a piece. We must always keep in mind that the practices of performance that apply to our own culture don't necessarily apply to other cultures. Let's think for a minute about the conventions we have adopted as the Euro-American choral tradition. Standing still while singing with eyes focused on the director is one of these conventions. What is the performance practice of the song in the culture from which it comes? Our choristers should perform it that way!

The idea that students should always sing in head voice with beautiful, pure tone is a Euro-centric idea. Dr. Goetze suggests, "Encourage your choir members to approximate the timbre of each indigenous vocal style. Suggesting that natives of other cultures sing improperly or in an unhealthy way only reveals our ethnocentrism and defeats the purpose of multicultural experiences." (Goetze, 2016) Singers may need to adjust their placement, their vowel shapes, or their tone quality. Judith Thompson-Barthwell offers this example: "African-Americans may have what is thought of as a chestier, full-bodied sound, often pushing to its upper limits with a strong emphasis on rhythm and melisma. This might mean lowering the key so the song can be sung generally in the chest voice."

MAKING SENSITIVE CHOICES

We must also think about what pieces to avoid presenting to students. Over the past few months, the greater community of music educators has turned its attention to researching the origins of songs in the collective repertory, revealing some alarming results. Songs that we learned as students and have grown to hold dear are being held up for scrutiny and found wanting. For example, there is a body of songs that was written for use on the minstrel stage to be performed in blackface including "Oh, Susannah," "I've Been Working on the Railroad," and "Camptown Races." Others originated with offensive lyrics that have been whitewashed over the years. Other songs were written to "sound" as if they came from a certain culture, but their authenticity is questionable.

In *Cultural Appropriation and the Arts*, James Young discusses **subject appropriation**, in which "outsiders misinterpret a culture with the very content itself," and **content appropriation**, in which "outsiders clumsily appropriate the styles of insiders." These kinds of tactics are examples of disrespect. Some may shake their heads in bewilderment, wondering, "What's the big deal?" Dr. Stephen Sieck encourages us to look to the Golden Rule. "Respect...is not a question of giving everyone what we ourselves want. Rather, respect is about showing

everyone the kind of dignity that we hope to be shown." (Sieck, 2017) As painful as it is to withdraw beloved songs from our repertoire, we must research our music choices thoroughly and make these sensitive decisions with an open and compassionate mind.

HOW DO I PRESENT THE MUSIC TO STUDENTS?

For young students, I suggest beginning with simple singing games, children's songs, and dances. Dr. Goetze suggests choosing songs that can be remembered easily. "Find songs that have a small amount of text. If you want to teach a song with several verses, consider dividing the choir and assigning one verse to each group to learn." (Goetze et al, 2016)

When teaching a song, you might consider working with the melody only at first, using a neutral syllable. After the initial listening, engage the students with a physical activity as you sing, such as drawing the phrases or performing a body percussion pattern that highlights the meter. When adding the text, teach it in isolation first then pair it with the melody. Though singing the song in English may be used in certain cases as an intermediate scaffolding step, do teach the song in the original language as that is how it is intended to be sung.

Dr. Patricia Shehan Campbell stresses the importance of listening when introducing recordings of music from any of the world's cultures. She suggests five progressive phases:

1. Attentive listening, directed and focused on musical elements and structures and guided by specific points of attention.
2. Engaged listening, the active participation by the listener in some extent of music making (by singing a melody, patting a rhythm, playing a percussion part, moving to a dance pattern).
3. Enactive listening, the performance of a work in which, through intensive listening to every musical nuance, the music is re-created in as stylistically accurate a way as possible.
4. Creating world music, the invention by students of new music in the style of a musical model through composition, improvisation, songwriting, and even the act of extending a piece just "a bit" beyond what is represented of it on a recording.
5. Integrating world music, the examination of music as it connects to a culture (Campbell, 2016)

HOW OFTEN SHOULD I USE MUSIC OUTSIDE MY STUDENTS' CULTURES?

On a routine basis. Make it a part of the everyday curriculum, rather than a special unit on Latinx music for Cinco de Mayo or music from the Black tradition in February. Work to expand your students' aural palates. If you play recorded music in your classroom or choir room, why not choose a Peruvian *cumbia* piece? A Maori *waiata*? An Irish *céilí*? You might choose to use these pieces for activities such as:

- Performing steady beat movements to feature the meter or the form of the piece
- Playing rhythmic ostinati with unpitched percussion instruments
- Creative movement, such as mirroring, shadowing, or exploring the Laban Efforts.

DEVELOPING A CULTURE OF RESPECT

Lead with your own culture. Describe yourself. "I am a middle-aged White Christian female who attends a Baptist church. I celebrate birthdays with a cake and presents, Thanksgiving with a turkey and football game, and Christmas with a Christmas tree and caroling. This is one kind of music my family listens to."

"At your house, your family might do things completely differently than I do. You might eat different foods, celebrate different holidays, listen to different music, and value different things than I do. That's because our cultures are different. There are many different cultures throughout the world and they are all beautiful and interesting."

Expect the students to resist at first. It is completely natural to giggle at the novelty of singing in another language, using an unusual tone quality, or moving and dancing in a new way. But the more you do it, the more natural it will become.

Over time, the students will mature and learn how to react with respect and still express their wonder at this new sound. You may have to have a conversation about this: "It is understandable to have that initial reaction, but we need to check ourselves so that our reaction is not disrespectful and hurtful to someone native to that culture. How can we connect? What can we learn?" For students who may persist in responding inappropriately, a more direct correction can be made. For example, "I know that you will have matured and developed an open ear and an open heart when you no longer laugh when you hear an unfamiliar sound. We laugh at jokes because they are meant to be funny. We don't laugh at people because that can be hurtful."

If we work to find music of high quality, learn all we can about appropriate performance practice, and present a positive attitude towards multiculturalism, we can provide positive experiences with global music for our choristers.

If we work to find music of high quality, learn all we can about appropriate performance practice, and present a positive attitude towards multiculturalism, we can provide positive experiences with global music for our choristers. Through these kinds of experiences, students can come to appreciate the diversity that exists in our larger global society and celebrate our common humanity.

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Thanks to Darla for providing a list of Global Resources available through Choristers Guild
<https://www.choristersguild.org/document/global-resources/566/>



Darla Meek serves as Lecturer and Music Education Coordinator at Texas A & M University-Commerce. She is a teacher trainer for both Movement and Basic Pedagogy I for Orff Levels courses. Darla presents professional development sessions at the district, state, regional, and national levels, and her materials for elementary music specialists have been published through Choristers Guild, Celebrating Grace, Inc., and Sweet Pipes, Inc. Her collection, **CGBK74 All Things Bright and Beautiful**, contains nine foundational Bible verses set to music with Orff and other percussion instruments.

Making Connections Across Cultures

BY JENNIFER JINDRICH, ASSOCIATE PASTOR OF CHILDREN,
FIRST BAPTIST CHURCH, CARROLLTON, GA

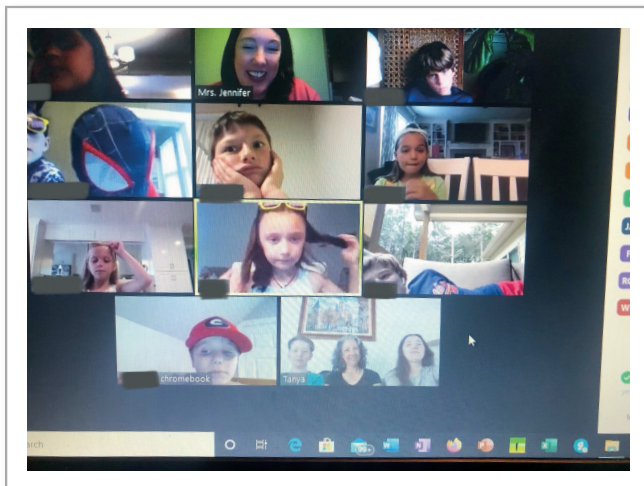
First Baptist Church Carrollton, GA began a partnership in 2017 with Jon and Tanya Parks, Cooperative Baptist Fellowship field personnel. Jon and Tanya paired one of the classrooms they worked with in Slovakia with the children in the Wednesday night program (music/missions/ministry) of FBC. The children spent the year exchanging letters and videos about everything from culture to everyday life. The video that our children found most meaningful was their overseas friends singing a hymn in Slovak that they had learned in choir and recently presented in a worship service at FBC. That was cross-cultural education in action!

This past summer when FBC held Vacation Bible School virtually, Jon and Tanya sent daily videos about their ministry in Slovakia and even joined the children's Bible study time one day during our Zoom.

This partnership has allowed the children of FBC to understand, on a very personal and meaningful level, what it is like to do missions globally. The relationship between Jon and Tanya Parks and FBC will remain strong no matter where God leads them to serve!



Adalyn begins artwork to encourage teachers in the Slovakian school.



FBC kids zoomed from home during virtual VBS with Mrs. Jennifer (top) and Mrs. Tanya (bottom).



FBC kids watch a video message from Jon and Tanya Parks.

Anthem Feature: A Double Feature!

USES & TIPS BY KATIE HOUTS

This special double feature spotlights two anthems with poignant, pertinent messages for our world. "Everything Good" by Don Schlosser highlights Philippians 4:8-9, imploring us to hold tightly to what is good - things that are true, noble, right, pure, lovely, worthy. Mark Miller's "I Dream of a World" is a forward-looking response to injustice and imagines a world where everyone is welcome. While calling us to be our best selves, both anthems offer the assurance of God's presence.

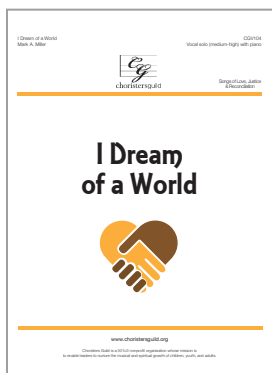


CGA1166 | EVERYTHING GOOD | DON SCHLOSSER | SAT(B)

A stepwise melody, accessible range, and contemporary sound make this piece a particularly great choice for teen/youth choirs and small adult ensembles. The rhythm is easily caught after a few repetitions, and flexible scoring allows directors to use this in a variety of ensemble configurations.

As Emily Floyd suggests in her virtual rehearsal plan resource (**CGBK84** *How Can We Keep from Singing?*), this anthem is a great selection for online learning. Directors can forego the full mixed SAT(B) and sing it in unison or simple two-part. Check out Emily's publication for full rehearsal plans which incorporate this piece as a simple choral benediction.

The anthem's positive message based on Philippians 4:8-9 complements worship themes of discipleship, gratitude, and God's abiding presence. "Everything Good" is also a thoughtful choice to bless end-of-the-year milestone celebrations. This New Testament scripture appears in next year's lectionary (Year C) on Advent 3 and Thanksgiving; learn it this spring and you'll be ready to reprise it later this year.



I DREAM OF A WORLD | MARK A. MILLER | UNISON | VOCAL SOLO

Mark Miller's prophetic song calls for compassion and community, compelling us to do the hard work of building a world that all people can call home. Mark's original song, "I Dream of a Church," is included in his reproducible congregational song collection **CGBK72** *Roll Down, Justice! (Sacred Songs and Social Justice)*. This new edition broadens our hope with a thoughtfully updated text which works in sacred, ecumenical, school, and secular settings.

Given the deep divides across our communities, our country, and our world, the message in "I Dream of a World" is pertinent: "May love fill our hearts to reach out in welcome and help us to see our neighbor once more." Mark's memorable melody is fitting for any time of the year. It would be especially poignant during times of social division, community crisis, or congregational conflict.

"I Dream of a World" is available in Choristers Guild's new Vocal Solo series. A select number of Mark Miller anthems were reformatted for medium-high and medium-low solo voice. These solos can be sung by all ages, from your elementary chorister to an adult choir member, and the purchase of any solo allows the printing of two copies to accommodate vocalist and accompanist.

CGV101 Show Us How to Love (Medium High)

CGV102 Show Us How to Love (Medium Low)

CGV103 None of Us Alone

CGV104 I Dream of a World (Medium High)

CGV105 I Dream of a World (Medium Low)

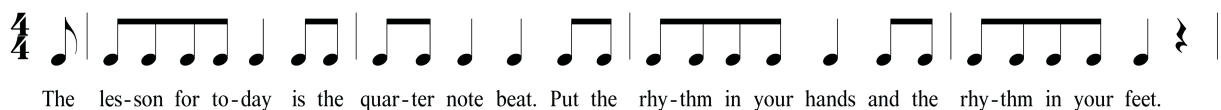
Our Members Share: *Rhythm Rhymes*

BY ELAINE GATES

Dawn Jantsch wrote a great article in the August/September 2020 issue of *The Chorister* about long-time Choristers Guild member and master teacher, Elaine Gates. Through the years Elaine has used her Rhythm Rhyme creations in teaching music to children. We are pleased to share a few of those rhyming teaching strategies with you.

(NOTE: Elaine uses Gordon syllables – you can also use Kodály syllables.)

Display a large picture of the note you want to introduce beginning with the quarter note. Walk in a steady, easy beat as you clap the quarter note beat.



The les-son for to-day is the quar-ter note beat. Put the rhy-thm in your hands and the rhy-thm in your feet.



du du du du One note, one beat. That's the quar - ter note beat.

On another day you can add the eighth note.
Step the quarter note beat as you clap the eighth notes beat.



Now please pay at - ten - tion to my beat. I'm gon - na change my hands, but

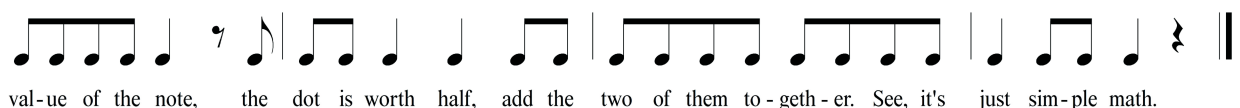


not my feet. du - day du - day du - day du - day Eighth note, eighth note, nice and eas - y.

Use this rhyme for teaching dotted notes.



Look what we've got, it's a note with a dot! That's a plus - sign in mu - sic and it's worth a whole lot. You take the



val-ue of the note, the dot is worth half, add the two of them to - geth - er. See, it's just sim - ple math.

OUR MEMBERS SHARE: RHYTHM RHYMES

For teaching the half note, use the rhyme with these movements:


Step to one side – hold for 2 beats – then slide the other foot over to meet the first and hold both together for two beats. Do it two times, then reverse to other side.


Step, slide, step, slide. Each half - note has two quar-ters in - side. So


hold that note for a count of two. If I can do it, so can you.

Elaine always displays this important thought.


The beat is the heart of the mu - sic. With - out an - y beat it's just noise. And re -


mem - ber these are in - stru - ments, and in - stru - ments are not toys.

Thanks to Elaine Gates for sharing her heart and experience with all of us!



Elaine conducting the LIU Post Children's Chorus in a video for the first-ever Grammy Music Educator Award where she was a semi-finalist in 2013

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"Choristers Guild serves children's

choirs and children's ministry

faithfully, with excellence, kindness,

and thoughtfulness. I appreciate all

that they provide and do."

C. R. Bradley

Madeline Bridges

in honor of Susan Cauley

Judy and Larry Britts

J. R. Cannaday

in honor of Rebecca Thompson

(Friend)

Lauren Carter

Janet Davidson

Judith Davidson

Emily Floyd

in honor of James Wells, Mark

Burrows, Karol Kimmell, and

Katie Houts

Nancy Gifford

"CG a was a helpful resource for me

during my 35 years of church choir

directing, and has collaborated

with me in publishing many of my

anthems, as recently as 2018.

You are the best!"

Neil and Susan Gilmour

Kathy Guttierrez

Ryan and Katie Houts

Kimberly A. Ingram

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in honor of Dawn Jantsch

Ruth Oliphant

Anonymous Donor

Allen and Susan Pote

Drs. Heather and Kenney Potter

Louise J. Pouss

"Having been a member of

Choristers Guild for many years,

I have found bell and choral

anthems to be inspirational for me,

choir members, and church family

as well! The Chorister is an

invaluable resource, both practical

and inspirational. Thank you."

Jose and Sandy Rosales

Pat Rowlett

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in memory of Dr. Helen Kemp

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Lorraine Collins

in honor of a friend who has been

associated with the Choristers Guild

for many years and who celebrated

her 90th birthday on May 3, Alice Lyon

of Billings, MT

Ken and Mary Jane Cooper

Cybergrants FBO Takeda California

Mary Lynnette Delbridge

"Hang in there everybody. Thank you

for the resources you provide all of

us. Peace, Lynnette"

Bradley R. Ellingsboe

Vena E. Luthey

Marilyn McFatrige

Cheryl A. Pelzer

in memory of Helen Kemp

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in memory of John and Helen Kemp

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*"Thanks for the inclusion of our
unsung friends and companions
through faith-in-actions! Giving
thanks for the new songs that are
most noteworthy for us all!"*

Jeanette Gross
Lori L. Hagerman
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Pam Harris

Home Moravian Church

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*in honor of Dawn Jantsch-Kellam!
"I wish you marital bliss!"*

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Won't you consider joining the Choristers Guild Covenant Society-those who have included the Choristers Guild in their wills or other estate plans? For information, please contact Dawn Jantsch, executive director, at 1.800.246.7478. The Choristers Guild is a 501(c) (3) nonprofit, founded in 1949, whose mission is Enabling leaders to nourish the musical and spiritual growth of children, youth, and adults.

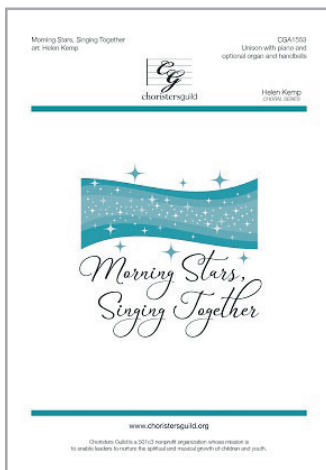
Children's Choir Devotionals

BY BETSY HENDERSON

WEEK OF FEBRUARY 7

SCRIPTURE:

"He counts the number of the stars; He calls them all by name. Great is our Lord, and mighty in power." Psalm 147: 4-5 NKJV (Extended reading, Psalm 147: 1-11 and 20c)



DEVOTIONAL:

Growing up in a quaint, small town with no skyscrapers, neon lights nor fields of concrete, one was vividly aware of the brilliant evening sky. On the July night my little sister was born, my dad and I slept in the backyard on cots. We awaited the exciting news of her birth, covered by a comforting blanket of countless stars. Imagine that our Creator knows each of those stars by name! How amazing it is that He knew us before we were born and has a plan for our life's journey. Be a stargazer and know that you are loved and known by name.

PRAYER:

Dear Creator, thank you for knowing us, loving us, forgiving us, and setting us on the right path. Thank you for creating such infinite wonders as a heaven full of stars. May we honor you all the days of our lives, giving you glory and majesty. Amen.

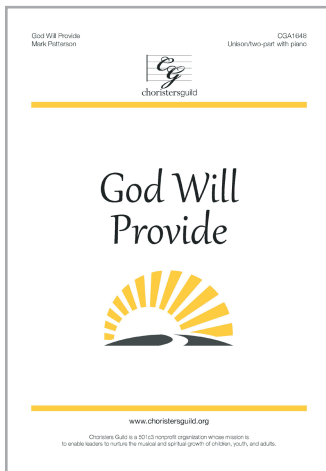
COORDINATING ANTHEM:

CGA1553 | *Morning Stars, Singing Together* | Helen Kemp | Unison with piano, optional handbells, organ and congregation

WEEK OF FEBRUARY 14

SCRIPTURE:

"Now after six days, Jesus took Peter, James and John and led them up on a high mountain apart by themselves, and He was transfigured before them. His clothes became shining, exceedingly white, like snow, such as no launderer on earth can whiten them. And Elijah appeared to them with Moses, and they were talking with Jesus." Mark 9:2- 4 NKJV (*Extended reading: Mark 9:2-9*)



DEVOTIONAL:

Have you ever met a famous person? Did you tell anyone about that experience? If so, perhaps you were a 'name-dropper' — recognized for shaking hands with someone well-known. Found in these verses are famous Biblical names: Jesus, Peter, James, John, Elijah and Moses. Your Bible reveals that three of Jesus' disciples are listed, as well as a prophet, and one who led God's chosen people out of Egypt. Looking inside the cover of my Bible, you would find a name special to me, though not famous — yet. My 6th grade confirmation class 'friend in faith', Collin, wrote his name there at my

request, as a reminder of a sacred time together.

PRAYER:

Dear Father of all, let us be continually reminded of our heritage through the important stories in the Bible. May our faith-walk be strengthened and inspired by the heroes found there. Help us learn and recall the traditions written down for the ages, to guide and direct. Amen.

COORDINATING ANTHEM:

CGA1648 | *God Will Provide* | Mark Patterson | Unison/ two-part with piano

WEEK OF FEBRUARY 21

SCRIPTURE:

"Show me Your ways, O Lord; Teach me Your paths; Lead me in Your truth and teach me. For You are the God of my salvation; On You I wait all the day." *Psalms 25: 4-5, NKJV (extended reading, Psalm 25:1-10)*



DEVOTIONAL:

If you were a member of our children's choir, you would notice Cooper, a talented young boy with unusual gifts. He chose to attend an elementary school that teaches Mandarin as a second language. Aced it! He's playing saxophone in sixth grade band. Nailed it! He volunteers to close many choir sessions by praying aloud. Cinched it! In a virtual choir rehearsal, the volume on my computer was not loud enough. After others signed off, Cooper told me about the tiny arrow on the screen that led to pumping up the amp. Fixed it! Notice how God sends us teachers of all ages at the right time. Ordained it!

PRAYER:

Dear Master Teacher, make us aware of our individual gifts and inspire us to use them for the greater good. Thank you for providing teachers along our way to keep us on the path of learning about your love and serving others. Amen.

COORDINATING ANTHEM:

CGA1302 | *I Can Do All Things* | Mark Burrows | Unison/two-part with piano and optional tambourine

WEEK OF FEBRUARY 28

SCRIPTURE:

"He did not waver at the promise of God through unbelief, but was strengthened in faith, giving glory to God, and being fully convinced that what He had promised, He was also able to perform." *Romans 4:20-21, NKJV (extended reading, Romans 4:13-25)*



DEVOTIONAL:

One of the favorite activities in choir is to play a game called "Name That Tune!" A few notes of a familiar song are played for children to guess the identity, then we sing the song together. Imagine hearing these pitches: D – E – F# – F – F#. Did you recognize "FATHER ABRAHAM" (had many sons)? God expected some challenging things from Abraham in his later years, but Abraham believed His promise, knowing God would see him through. As a result, Abraham became the father of many nations, of which we are descendants. We can believe His promises as well today. What is God expecting from you on your journey?

PRAYER:

Dear Father of mankind, thank you for the courage of Abraham to set an example of being faithful and true. Help us believe your promises so we can fulfill the challenges you have for us. Help us to hear your voice as we read your Word. Amen.

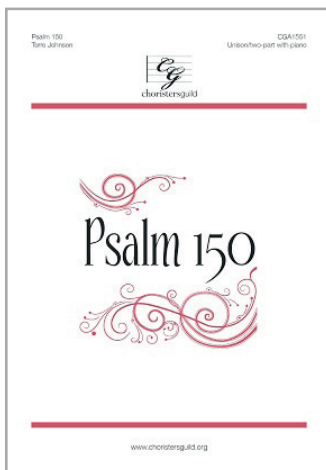
COORDINATING ANTHEM:

CGA1402 | *Hevenu Shalom Aleichem* | Dan Edwards | Unison/two-part with piano and optional B-flat clarinet and percussion

WEEK OF MARCH 7

SCRIPTURE:

"Let the words of my mouth and the meditation of my heart be acceptable in Your sight, O Lord, my strength and my Redeemer." *Psalms 19:14, NKJV (extended reading, Psalms 19)*



DEVOTIONAL:

This verse is one of many examples that evokes a melody when I read it, because it is often sung by our choir following the scripture reading in worship. If you thumbed through my Bible, you would find other verses tagged with a quarter note symbol, passages that are familiar as sung. Giving children these significant landmarks early on could provide a life-long treasure, a heartfelt reminder of a foundation that bonds scripture and song. Psalm 118:24 is a good starting place for your memory bank. Made you look!

PRAYER:

Dear Giver of the Word and music, thank you for these rich blessings to enrich and enhance our lives daily. Let us remember the days of our youth through the verses in the Bible that lend themselves to vocal and instrumental interpretation. Amen.

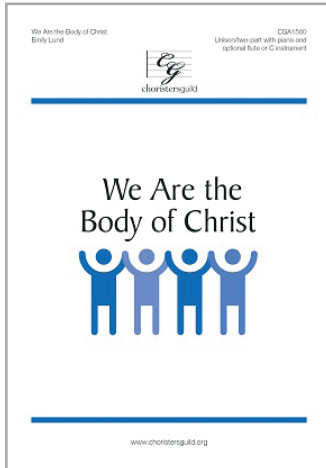
COORDINATING ANTHEM:

CGA1551 | *Psalms 150* | Terre Johnson | Unison/two-part

WEEK OF MARCH 14

SCRIPTURE:

"For by grace you have been saved through faith, and that not of yourselves; it is the gift of God, not of works, lest anyone should boast. For we are His workmanship, created in Christ Jesus for good works, which God prepared beforehand that we should walk in them." *Ephesians 2:8-10 NKJV (extended reading, Ephesians 2:1-10)*



DEVOTIONAL:

Do you remember the year 2020? (LOL) Some churches closed their doors for months, prompting staff members to reinvent worship experiences, with relevance to parishioners they only saw onscreen, if at all. The rooms where joyful music was made with children became empty and silent. Children's choir directors who knew how to create inspiring music had to learn new skills. We will surely always remember the challenges of living within a worldwide pandemic. God's workmanship was clearly alive and well in us as we set our sights toward light at the end of the tunnel.

PRAYER:

Dear Pillar of strength, thank you for helping us through difficult times. Thanks for the courage and strength you provide, even when we don't understand the situation. We praise you for your might and our salvation. Amen.

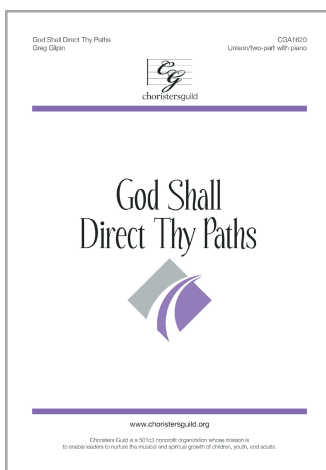
COORDINATING ANTHEM:

CGA1500 | *We Are the Body of Christ* | Emily Lund | Unison/two-part with piano and optional flute

WEEK OF MARCH 21

SCRIPTURE:

"How can a young man cleanse his way? By taking heed according to Your word. With my whole heart I have sought You: Oh, let me not wander from Your commandments." *Psalms 119:9-11 NKJV (extended reading, Psalm 119:9-16)*



DEVOTIONAL:

My grandson, Caleb, is looking forward to starting college in the fall. He hoped to go away on the wings of a tennis scholarship he prepared for, starting with lessons at age five. However, the wind was knocked out of his sails when a hip malfunction required surgery, ending his tennis aspirations. Even in his disappointment Caleb accepted the new path directed by God. Caleb turned to God's leadership, looking toward sign-posts put into place at the right time.

PRAYER:

Dear Loving Father, please make your plans for our lives clear, as we make important decisions. Give us courage and insight to accept alternate paths when they occur. Lead us to glorify your name no matter what happens. Amen.

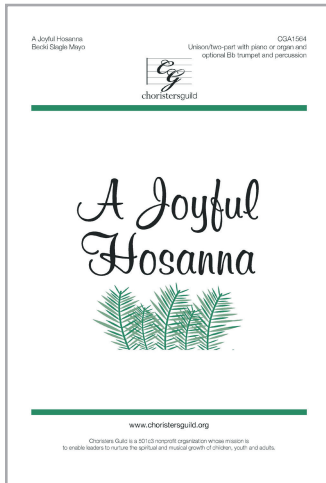
COORDINATING ANTHEM:

CGA1620 | *God Shall Direct Thy Paths* | Greg Gilpin | Unison/two-part with piano

WEEK OF MARCH 28

SCRIPTURE:

"The next day a great multitude that had come to the feast, when they heard that Jesus was coming to Jerusalem, took branches of palm trees and went out to meet Him, and cried out, "Hosanna! 'Blessed is He who comes in the name of the Lord!' The King of Israel!" *John 12:12-13 NKJV (extended reading, John 12:12-16)*



DEVOTIONAL:

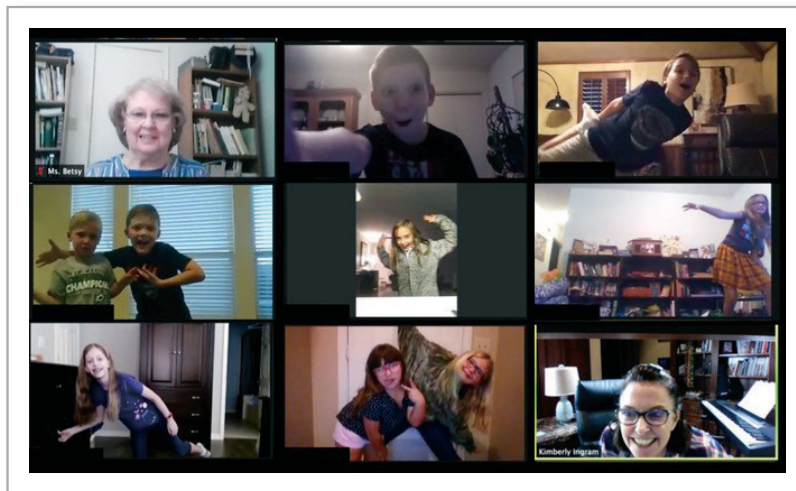
I am a faithful viewer of *Jeopardy* and enjoy working crossword puzzles. Sometimes I know a *Jeopardy* answer the contestants don't know. Euphoria! Many times the crossword answer that comes immediately to mind is a word I didn't know I knew! Greatness! The important word for today is 'Hosanna', from the Hebrew word, 'Hoshana', meaning to save or rescue. A word not often used during the church year, it is a tribute to Jesus — 'the one who comes in the name of the Lord', riding toward Jerusalem on a donkey. Blessed and triumphant is HE! HOSANNA!

PRAYER:

Dear One Who Comes, hear our voices chanting, "Hosanna, blessed is He who comes in the name of the Lord!" We honor you and praise your name for fulfilling the prophecy, giving your life for our sins. Holy art Thou! Amen.

COORDINATING ANTHEM:

CGA1564 | *A Joyful Hosanna* | Becky Slagle Mayo | Unison/ two-part, with optional tambourine, tic toc block and trumpet



Betsy's Zoom choir at FUMC Garland. Betsy is shown upper left. In this lesson, they were doing the dance game "Move and Freeze." (Photo from Kimberly Ingram, bottom right)



Betsy Henderson is the Children's Music Coordinator at First United Methodist Church in Garland, Texas, and is the former Fine Arts Coordinator for Garland ISD. Betsy has served as elementary state chairman for both Texas Music Educators Association and Texas Choral Directors Association, receiving TCDA's Choral Excellence Award in 2006. She was on the authorship team for two international music textbook series, **Share the Music** and **Spotlight on Music** for Macmillan/McGraw-Hill Company as well as the sole author of teacher resources published by Hal Leonard Corporation. She is co-author of **CGBK68 Praise Takes Flight** and **CGBK79 Praise Takes Flight 2 New Heights**, two resource books for children's choir directors, published by Choristers Guild.



Love from the National Office: Keeping the Music Alive—Keeping Hope Alive

BY DAWN JANTSCH, EXECUTIVE DIRECTOR, CHORISTERS GUILD

It's 2021! All of us had dreams of what the world would be like as we frantically waved good bye and good riddance to 2020. Early on, January 2021 has not shown to be better. I feel like I have prayed more this month than in the months prior.

But spring is coming, and the joy of Easter is near. And I have hope. Daily, I give thanks for our team. Katie Houts, our sacred music editor, has led us in our effort to educate our leaders through this crisis, along with numerous choral leaders that she has brought to you in webinars. Victor Johnson, our artist in residence and school music editor, has led with Katie and in developing our strong line of VLRPs. Kathy Lowrie, our handbell and instrumental editor, has grown the sound of ringing through her digital work enabling handbells to replace choirs in this social distancing world. Kathy also designs the covers of our music!

Pam Harris, director of marketing, has been working overtime to enable all of our promotions to move forward on the amazing products our editors produced to serve our members, while managing our social media. Susan Eernisse, *The Chorister* editor, creates magic every two months for our readers.

Karol Kimmell, our Institute Director, has been creating the virtual Institute for children's choral leaders, set for July 18-21, as we utilize top technology to ensure the existence of one of our finest programs.

Russell Almand, director of miscellaneous things, has managed so much...our YouTube channel (<https://www.youtube.com/c/choristersguild>), internal tech challenges, numerous new products, and so much more. Lauren Carter, customer enhancement associate, has assisted in maintaining our membership needs, as has Amy Farnell, who works from Switzerland. Julie Strauser, our membership/marketing associate, has been managing our licensing in this time of streaming. And Kent Jin has held our physical office together by printing and shipping once or twice a week. All of this with the cuts we had to make to our staff to salaries and benefits. Our team has been so grateful to still have roles with Choristers Guild, and plan to be here for the future.

Finally, I give thanks to our hard-working board of directors. With the leadership of Stephanie McIlwain-Miller, the board, along with our team, are dedicated to the continuation of Choristers Guild.

We have been unable to provide some types of service to members given the cuts we had to make to ensure our future. We, too, miss the hard copy of *The Chorister*, but have been grateful that members are finding the digital version easy to print for individual pages, and handy to follow with links for further information. We know many miss our physical choral and handbell packets. We cut our choral lines in half last May to match the lack of choirs, and the May and December packets went out only digitally. Our hope is that we can regroup this coming May in order to send out printed packets again, along with the digital version. This will be dependent upon the success of vaccines in Dallas, as the sorting process takes place in our small conference room, which is not big enough for social distancing for our team.

Donations flowed in 2020, reaching over \$78,000, an incredible feat by our supporters. Given that income from the music sales that help make our mission possible dropped by over \$500,000 in the pandemic, we have been so grateful for every donation that has come in. And this is where I have to ask. If you haven't donated before... please consider donating today. If you have, thank you, we are so grateful for your support, and please continue to think of us in 2021. We continue to work diligently to ensure our choral leaders have what it takes to get through this time, and we pray with hope for full choirs in the fall of 2021. Join us in our mission. Help us keep the music alive! Blessings to you in 2021!

We are here for you!

-Dawn

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AND ADULTS.

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CONTINUED SUPPORT, AND WE
PLAN TO BE HERE FOR YOU IN
2021 AND BEYOND!

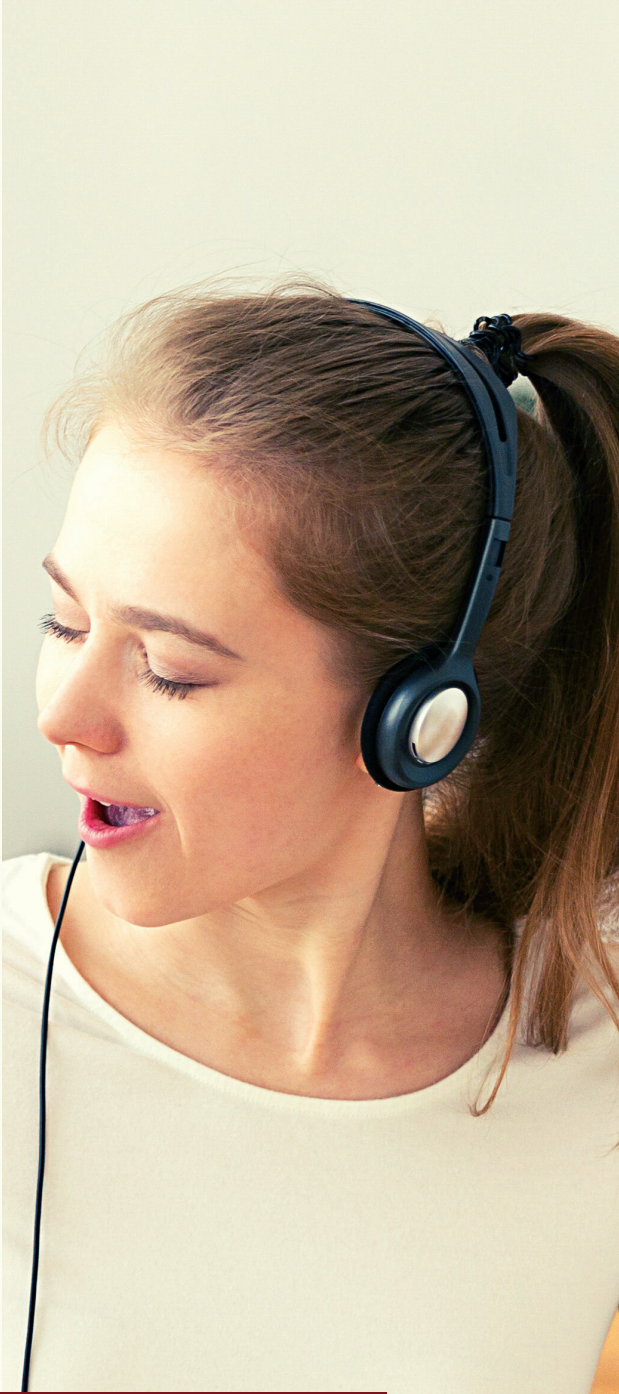


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the chorister

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April/May 2021

Volume 72 | Issue 6

**CHORISTERS GUILD INSTITUTE —
A VIRTUAL EXPERIENCE FOR 2021**




choristersguild

CHORISTERS GUILD INSTITUTE

**JULY
18-22**

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SESSION**

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FULL INFO + SCHEDULE
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April/May 2021

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CGI Students and faculty,
Fort Worth, TX 2019

GO ONLINE WITH CHORISTERS GUILD



Explore members-only resources, including recorded webinars and past issues of *The Chorister*. If you can't log in as a member, go to "Member Log-in" and follow the prompts to retrieve your user name/password. choristersguild.org



Find video previews of Choristers Guild music, perfect for selecting new music or for choristers to use in practice. youtube.com/c/choristersguild



Connect with other members, share ideas and get info on special offers and new music. facebook.com/choristersguild



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Making the Most of Your Digital Chorister

BY SUSAN EERNISSE
THE CHORISTER EDITOR

If you are like me, you read through each new issue of *The Chorister* and see several things you want to revisit or share with someone else. Like me, if you do not immediately act, that may be the last time you think of those fabulous ideas for days or weeks.

I am a writer — a note-taker — the “real” kind with paper and ink. I appreciate technology, but my brain needs the physical action of picking up a pen and putting thoughts on paper. I am also addicted to office supplies. You would know that if you were here with me at this moment and could see at least nine different notepads on my desk.

Here are some actions to maximize the value of each issue of this journal we all love. You might even want to grab a notepad and write some of these down as a reminder for later review.

- Save a copy of the contents page for each issue and put it on your desktop as a handy reminder to go back to specific articles.
- Save the index pages at the end of each volume and put them in a folder to create your own cumulative index. (The Volume 72 Index is found in this issue!)
- Print rehearsal helps as you read them so that you can include them in this week's plans.
- Email an item of interest to others on your ministry team and plan a time to discuss it.
- Share the children's devotional pages with all who lead choirs in your church. With a few minor tweaks they may work for any age.
- Save reproducible activity pages in topical folders for ease of retrieval.
- Click links to review Choristers Guild music and other resources found throughout the magazine.
- Read the ads. There are great resources and training events advertised in each issue.

I hope this inspires you to make the most of every issue. I love hearing how *The Chorister* makes its way into lesson planning, rehearsals, and classrooms. I am sure you can think of other actions to add to my list. You might want to write them down.

Need a notepad?

Keep singing the song!

-Susan



One Year Later

BY KATIE HOUTS
SACRED CHORAL EDITOR

As I write this article, dear reader, a few recent events are fresh in my memory. Today we allowed a limited number of worshipers in the building for our Sunday morning service - one year after closing our doors due to the pandemic. I felt joy, relief, and peace; but there was another feeling thrown into the mix: awkwardness. Our spoken prayer wasn't quite in sync. A baby's cry surprised me. Worshipers threw each other quick glances, not quite sure how to acknowledge the presence of others.

We just released our latest music video project for Rise Up Junior, a community children's choir I direct in Salt Lake City. We rehearsed outdoors last fall, we moved to Zoom as infection rates climbed during the holidays, and we have been able to meet indoors for these past winter and spring months, masked and distanced. In each of these settings, I have seen the children singing; but I haven't been able to *hear* them well - if at all. As the children gathered in small groups for the studio recording, it was painfully obvious that they have not been able to hear one another this entire year, either. The singers had trouble unifying their tone, breathing together, and trusting one another. In fact, they were distracted by the voices they could now hear more clearly. These recent days have provided a stark reminder of the toll this pandemic has taken on our choirs... and on our entire communities.

Where were we one year ago? I recently read the article I wrote for last year's April/May issue of *The Chorister* - in which I expressed optimism that in a month's time we'd be past the critical phase of the pandemic. One month! Unbridled hope, indeed. I shared the texts of a few new Choristers Guild anthems that seemed to be written for a time like this. There were themes of God's presence and love, as well as reminders to remain steady through trial. Oh, how we needed those messages - and perhaps, too, the unbridled hope - in this last year.

After a year of distancing and zoom-ing, of conflict and distrust, there is much work to be done. As we bring our communities back together, sharing the same space, we'll need to relearn some basic (yet critical) skills. In the Fall 2021 choral packet (coming soon!), we've highlighted music which encourages us to see, hear, and love each other - like "Family/Familia" and "Live a Life of Love." You'll also note anthems stirring us to meaningful action - like "Good Trouble" (featured on page 7) and "No Hands But Yours."

The fresh spring air and sustained sunshine renew my hope that the tide is turning, that we are rounding the corner of the pandemic. Admittedly, my hope is a bit more measured than last spring; it's coupled with the awareness that there is much to rebuild once we're able to gather our choirs together. As we engage in this important and necessary work, music will guide our way forward...giving us courage and conviction to (as Kim Ingram writes in a new anthem) "*stand together as one in the light of the Son!*"

Sing on with hope,
-Katie

Choristers Guild Institute 2021

Sunday, July 18 – Thursday, July 22 — Virtual Conference

REGISTRATION & INFO: www.choristersguild.org / Events / Institute

QUESTIONS: institute@choristersguild.org

FACEBOOK: Choristers Guild Institute

FACULTY FOCUS



Michael Burkhardt

Composer, Artist, Professor of Organ, Eastern Michigan University. Artistic Director, Fine Arts Program *hearts, hands and voices*.



Tom Shelton

Composer, Associate Professor of Sacred Music, Westminster Choir College, Lawrenceville, NJ. Director of Music for Children's & Youth Choirs, Princeton UMC and Conductor with the Princeton Girlchoir- Grace Notes and Semi-Tones ensembles.



Emily Floyd

Director of Music Ministries, Shallowford Presbyterian Church, Atlanta, GA



Katie Houts

Sacred Music Choral Editor, Choristers Guild. Director, Rise Up Junior Choir!, Salt Lake City, UT. Staff Accompanist and Children's Music Director, Hilltop UMC, Sandy, UT.



Karol Kimmell

Director of Youth & Children's Music, All Saints' Episcopal Church, Atlanta, GA. Co-Director, Lutheridge Music Week, Arden, NC.

WHAT IS THE INSTITUTE?

The Choristers Guild Institute is a three stage (one week for three summers) program for choral directors of children's and youth choirs (Grades K-8) in churches and church schools. Our program is based on the belief that children are artistic, creative, musical, and worshipful beings and that children's choir directors have a unique calling to lead children toward more meaningful and effective participation in worship through music.

WHY ATTEND THE INSTITUTE?

The curriculum is designed to strengthen directors' musical and instructional skills and to equip them to implement these new skills in their planning, rehearsals and involving children in worship. You will: learn new song teaching methods—fine-tune rehearsal techniques—hone your conducting skill—discover new repertoire—build relationships—share ideas—learn about and focus on vocal production—identify and build your recruiting strategies—reinforce organizational and planning skills—explore meaningful engagement for children in worship—get recharged and inspired. Graduates of the program become part of a close and supportive nationwide network of Institute alumni.

WHAT SETS THE INSTITUTE APART?

Relevant Core classes and Special Topics designed for children's choir programs are our specialty. We offer three years of continuous training, with each year's curriculum building on the previous material and experiences. We offer: daily worship—emphasis on choir program development and personal musicianship—children's church choir emphasis with worship at the center—a chance to return each year with questions, ideas, and success stories—an alumni group that continues to care, share, and participate.



Ruth Szucs

Music Ministry Associate, First Baptist Church, Richmond, VA.



Andrea Baxter

Director for Worship Renewal, Trinity Lutheran Church, Lansdale, PA.



Chris Nemec

Organist and Director of Children's Music Ministries, Auburn United Methodist Church, Auburn, AL.



Heather Potter

Director of Traditional Music at Covenant Presbyterian Church, Charlotte, NC



CGI students in the Conducting Class

WHO SHOULD ATTEND?

CGI is designed for choir directors who are leading young singers (grades K–8th) and those preparing to be full-time, part-time, or committed volunteer directors. Are you: an experienced choral conductor who wants to get recharged—a music teacher at a church school—a recent college graduate needing practical ideas and guidance—a Director of Music who wants to better organize and shepherd your overall program—CGI alumni who wish to learn more? Then CGI is for you. A degree in music is not required, but musical literacy is fundamental to success as a participant.

WHO LEADS THE INSTITUTE?

Our faculty is committed to the Institute, having designed the curriculum based on essential components of a children's church choir director's needs. They come from a variety of educational, music, worship, and teaching backgrounds, and have a common conviction of equipping you with the best possible training, tools, and experiences. The 2021 faculty includes **Michael Burkhardt, Tom Shelton, Emily Floyd, Ruth Szucs, Katie Houts, and Karol Kimmell, with Heather Potter, Chris Nemec, and Andrea Baxter** presenting special topics. In addition, since the opportunity to observe other conductors is hindered during the pandemic, we have collected short videos of some of our favorite conductors to share (**Amanda Smith, Victor Johnson, James Wells, and more!**). Our 2021 Helen Kemp Lecturer, who will join us Thursday evening, is **Martha Shaw**, Director of Music and Choral Activities at Reinhardt University and Artistic Director of the Spivey Hall Children's Choirs in Georgia.

WHAT IS THE SCHEDULE?

With recorded and live class sessions and accompanying Q & A times, we plan to have four hours of class each day, Monday through Thursday, 12:00 PM–4:00 PM Eastern Time, with additional Special Topics that you will watch on your own time and then have up to 30 days to complete. Adequate break-times will be included. Attendance is required during those daily four hours of classes, worship, and Q & A, as well as watching the Special Topics within the 30 days. This schedule allows for your participation, whether you live in an eastern or western time zone, and gives you flexibility to watch the Special Topics and other classes as many times as you like within the 30 days.

HOW WILL THE VIRTUAL CG INSTITUTE BE DIFFERENT FROM AN IN-PERSON EVENT?

Our commitment to offer excellent training and experiences has not wavered, yet we know that some traditional parts of the Institute will change this year. The treasured conversations with colleagues at meal times will be absent, but we have plans to help you connect with others beginning with our very first meeting on Sunday evening. The online daily worship can in no way replace what we create when physically together, but we have plans to make this part of each day meaningful and relevant with songs, prayers, and practices that will inspire and feed you and your program.

Our virtual conference will be supported by the platform EventMobi and through Zoom gatherings. The Dallas Choristers Guild chapter used EventMobi for their MidWinter Conference and it provided ease of navigation each day, good visuals, supporting documents, chat rooms, a format for Q&A, and additional access for 30 days. We expect to utilize Zoom gatherings for the opening and closing events. At our opening Zoom event on Sunday evening we will walk through the platform and answer any questions you have so that we are all ready to begin with confidence on Monday.

WHAT ABOUT THE TWO EVENING EVENTS?

SUNDAY: We first meet on Sunday afternoon/evening, July 18th, at 7:00 PM Eastern Time to introduce and explain our online format, meet faculty and each other and answer any questions you may have.

THURSDAY: Our closing celebration will be Thursday evening, time TBA. We will honor our Year III graduates, recognize all participants, and enjoy hearing from Martha Shaw, our 2021 Helen Kemp Lecturer. Dinner is on you!

WHAT ARE THE CLASSES?

CORE CLASSES

Choral Methods
Pedagogy I, II, III
Conducting
Vocal Modeling

SPECIAL TOPICS (a sampling of topics)

Draw the Circle Wide — Recruiting
Visuals for Teaching
Teaching Music Literacy in Rehearsals
Program Organization & Administration
We Are Called — Visioning
Equipping Children for Worship Leadership

Hymnody w/Children
Liturgical Year w/Children
Building a Choir Program
More than the Music
Movement Activities

WHAT IS THE COST?

What a deal in 2021! With no travel, lodging, or meal costs and a reduced price, attending CGI in 2021 can be achieved for the cost of \$425. The purchase of a few materials may be required and participants will need to print their own curriculum booklet, but CGI 2021 is a great opportunity for less! A few scholarships are available. Check the Choristers Guild website for up-to-date information about scholarships.

WHAT HAVE OTHERS SAID ABOUT ATTENDING THE CHORISTERS GUILD INSTITUTE?

"Wow, this class (Choral Methods) was my meat and potatoes. So much good information. What a gold mine and a big confidence builder."

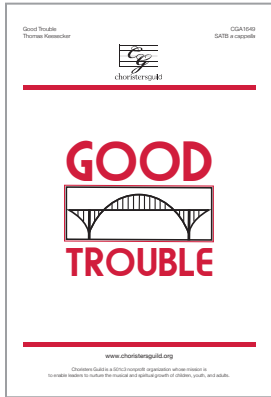
"Most helpful were all the practical and very usable exercises and tools smattered throughout the week. Learning along with others who share the common passion for children and their musical and spiritual development was a treat."

"My three years at CGI have been so varied and complete. Core classes and special topics were taught by superior teachers. My singing has improved, and I have learned to help my students achieve a better sound."

"What a big boost for my lesson plans. Lots and lots of tools that could be used for many age groups. Great ideas and great delivery."

"I came back on fire with ideas and so empowered with tools that I can use to make my choir rehearsals so much better."

"Thank you for a fabulous and joyful experience!"



Anthem Feature: Good Trouble

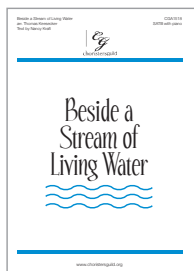
BY THOMAS KEESECKER | CGA1649 | SATB A CAPPELLA
USES & TIPS BY KATIE HOUTS

The life and legacy of civil rights icon John Lewis is celebrated in a new anthem for SATB choirs, "Good Trouble" by Thomas Keesecker. This piece calls us to action, working for justice and marching with love to make the world a better place for all. It is a spot-on message for these times — and a message that resonates equally well for youth and adult choirs.

The choral parts are very accessible and simple to learn and the memorable refrain is easily caught. The octavo includes a reproducible congregational page so the assembly might conveniently sing the refrain with the choir. This piece is a terrific chance to combine choral forces — no lengthy combined rehearsal is needed. Spotlight a children's choir, youth choir, or college alumni on the stanzas and invite all to sing the refrain. A few thoughtful text options provide directors flexibility for sacred, secular, and community settings.

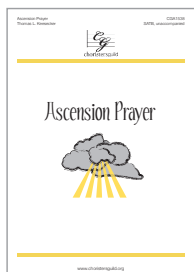
This powerful message resonates in many different situations — as a response to injustice, a commitment to equality and love, a prayerful posture for non-violent action. It's a fitting selection for International World Peace Day, Juneteenth celebrations, Pride Month, or any Sunday celebrating the march toward equality and justice for all.

Consider these additional Choristers Guild anthems from Thomas Keesecker.



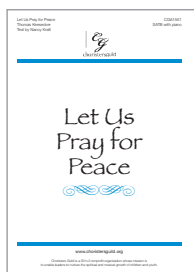
CGA1518 Beside a Stream of Living Water (SATB with piano)

Generations of believers are honored in this heartfelt anthem, set to the tune SHENANDOAH. In it, we recall our living history as we look toward the future with hope.



CGA1538 Ascension Prayer (SATB a cappella)

Grounded: our feet are on the ground. Open: our eyes are open wide. Our work is here on earth. This purposeful anthem for SATB voices is a commitment to mission and ministry, continuing the work of Christ to love and lift our neighbor.



CGA1561 Let Us Pray for Peace (SATB with piano; also available for TTBB)

This bestselling piece calls for the healing of our world through compassion, forgiveness, and understanding. Includes a reproducible congregational page.

Accepting a Call in Fear and Faith

BY JENNY KUJATH

You never know where God will lead when you are willing to let go of your fears, and take a leap of faith.

I coordinate the Worship Arts Ministry for children in grades one through six at Connection Point Church in Raytown, Missouri. Two years ago, one of my pastors challenged me to find a way for the children to impact our community outside our church walls. I accepted the challenge and contacted City Union Mission, an amazing organization in the Kansas City area.

City Union Mission serves the community in many ways including a family shelter, a men's homeless shelter, and the Christian Life Program for men. Following that initial contact, we took our kids, costumes, set, and sound system to the family shelter and presented a musical for the families living there. It was a wonderful and rewarding experience for our kids, our adults, and the families at the shelter. We have gone back since then and plan to continue doing so in the future.

After that first time there, I could not get the Mission out of my mind. I contacted the director and asked if there might be some opportunity for me to perhaps direct a kids' choir after school or at some other time, or to get involved in some other way. He asked how I felt about doing a men's choir at the Christian Life Program. My immediate response was, "That is NOT the same thing as a kids' choir!" I have since learned that they are a lot more similar than you might think. I do many of the same object lessons, teaching techniques, and even



Jenny, her son Zach (center, standing), and the "choir guys"

some of the same music — and it takes the same kind of classroom management skills to get and maintain their attention!

There are about 70 men who are in the Christian Life Program. They live there full-time. Most have recently been released from prison. It is an approximately twelve-month program during which the men attend Bible study, receive counseling, learn how to create budgets, and are assisted in job and housing placements before their graduation. As I learned more about the program, my fears grew. I felt like God had led me to this, but learning that I would be the only woman in the building during choir rehearsal, and learning a little about the men living there, certainly wasn't comforting. I pressed forward with planning, asking God to make it clear to me if I should not continue my efforts. I contacted a man from my church about being the accompanist — thinking it was a long shot — and he was immediately on board. I contacted the local high school choir director and he was willing to loan any music I wanted. A Thursday evening rehearsal time worked for me, the accompanist, and the Christian Life Program. God was making it very clear to me that He was in the center of this project.

In September 2019 we had our first rehearsal with four men, our accompanist (Tom), and me. I was so nervous. I had so many plans. I had so much music ready to teach. Not much went according to my plans that first night, but it was such a sweet time and I felt God affirming to me to be willing and open to His plans, not mine. One song we started learning that first night was "Chain



"Joy to the World" chime ringing



Preparing to rehearse

Breaker” by Zach Williams. I can’t even describe the feelings I had as I heard these men — men who have been incarcerated, addicted, homeless, estranged from family — sing those words: “If you need freedom or saving, He’s a prison-shaking Savior. If you’ve got chains, He’s a chain breaker.” I have always loved that song — but it was an entirely new song to me that night. It became our unofficial “signature song” from that night forward.

Another song that has become special to us is Tommy Walker’s “These Are the Names of God.” As we rehearsed the song each week, I would present a brief lesson about a couple of the names of God and ask the choir members which names were speaking to them. Hearing them talk about how much it meant to know that God is the Friend of Sinners, our Firm Foundation, and our Mighty Warrior has made me think about God’s names in a whole new light.

In addition to singing, we have also played handchimes and Boomwhackers. I quickly learned that there is no difference between giving Boomwhackers to a group of kids and giving them to a group of grown men! Every surface, every person is fair game to be whacked! But

they love it! Before Christmas we learned to play “Joy to the World” on handchimes.

The choir has the amazing opportunity to minister at a small church in the Kansas City area. Several of the men are members of this church that has no live music at all. We take the choir once a month and lead worship at the church. It’s a great chance for these men to be worship leaders.

The COVID-19 pandemic has been hard for every choir and we are no exception. Yet we have seen some good things come from it. My son, Zach, graduated from college in May 2020 with a degree in musical theater — not a good time to start a theater career. Since he has been available, he has helped me lead the choir each week. It’s been a good outlet for him and the guys really love him. Zach is learning a lot about leading choir while gaining worship leading experience. It is so special to me to share this experience with my son. Sadly, we had to cancel choir for several months. Seeing how excited the guys were to come back to choir, and how important it was to them, was priceless.

Our rehearsal attendance now averages thirteen men each week. The way they welcome me to the building each week, the way they dive into whatever I plan, and their excitement and enthusiastic participation at each rehearsal is every choir director’s dream. All four of the guys we started with have graduated from the program and three of them still come back every week for rehearsal. It is sobering to think about how close I came to turning down this opportunity because of my fear. I wouldn’t have been there when Myron first learned he could sing a solo — and nailed it! I wouldn’t have been there to pray for Robert when he was going through some rocky family times. I wouldn’t have been there to celebrate with Shawn and Luke when they got jobs and found a house to rent. This has been the biggest, most unexpected blessing in my life. I thank God for taking me out of my comfort zone and entrusting me with this amazing choir.



Jenny Kujath lives in Kansas City, MO with Scott, her husband of 26 years, and three children: Zach, Elizabeth, and Abby—and their dogs Ollie and Bella. She and Scott are entering uncharted territory as empty nesters. She recently started playing pickleball and can’t get enough of it! (Did you know pickleball is big in prisons? She and her choir guys have played together several times.) In addition to her volunteer work as the director of the men’s choir at City Union Mission, Jenny is the Coordinator of the children’s Worship Arts Ministry at Connection Point Church in Raytown, Missouri. She also leads music camps for a couple of local churches.

Celebrate the Colors in Our World

BY DARLA MEEK

Two years ago, I presented a workshop on children's literature and music to a convention for daycare workers. Before my session, I laid out my books attractively, displayed my PowerPoint, cued my music, and left the room in search of a bottle of water. When I returned, the room was filling up with attendees. I stopped in my tracks when I realized that every single person in the audience was a person of color. I looked at my books, then back at my audience. Out of the twenty books on the table, exactly ONE featured a person of color.

That is the moment I realized I had some significant work to do. I was determined that that would be the *last* time my audience was not going to see themselves represented at one of my sessions. After spending significant time poring through my entire library of over 700 books and an equal number of octavos — and removing any that hinted at any racist messages — I am now well on my way to bolstering the percentage of non-Eurocentric pieces in my repertoire.

The materials we use, the books on our shelves, and even the decorations on the walls send messages to our children about what we value. This is known as our *hidden curriculum*. We must ask ourselves, *Whose experiences are we highlighting? And whose are we ignoring?*

One book that I have selected for inclusion in my classroom library is *My Colors, My World: Mis Colores, Mi Mundo*. Maya Christina Gonzales is an author, artist, and activist who won the 2008 Pura Belpré Honor Award for this book. The award is presented each year to a Latinx author or illustrator "whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding work of literature for children and youth."

The book is set in the Mojave Desert area of southern California, the driest area of the United States. There, windstorms that cover everything with a layer of sand are not uncommon. In the book, a little girl (the author herself as a child) finds joy when she strives to look beyond these circumstances. She says, "I open my eyes extra-wide to find colors in my world."


Here, I offer suggestions for ways you can use this book in your classroom.

MATERIALS NEEDED:

- children's book: *My Colors, My World: Mis Colores, Mi Mundo*
- drum
- triangle
- mallet
- various unpitched percussion instruments
- scarf or streamer for each child, several colors
- movement cards (described below) Make multiples of each card.
- recordings of "De Colores"
- OPTIONAL: *Teacher's Guide for My Colors, My World*: https://www.leeandlow.com/uploads/loaded_document/298/TG_Template_My_Colors_My_World_2016_pDF_copy.pdf


CREATE OSTINATI WITH COLOR NAMES TO ACCOMPANY A RHYME

- Teach the following rhyme to the children:

Bass Drum 

The col-ors in my world, the col-ors in my world. Let's ex-plore the col-ors in my world!

- Accompany with a pat-clap ostinato on the steady beat.
- Say, "I'll bet we can create a pattern that is more interesting and challenging by using color words!"
- Display the words below and practice each.
- Say each Spanish color name in rhythm. (Each color should have roughly four beats.)
- String two colors together to make a word chain. For example,

Bass Drum 

Ro - jo! A - nar - an - ja - do!

- Clap the rhythm of this word chain as an accompaniment for the rhyme above.
- Continue with several other combinations and guide the children to choose one they prefer above the others.
- Transfer this rhythm to unpitched percussion instruments.
- Perform this rhyme at the beginning and ending of the book.

English color	Spanish color	Pronunciation
pink	rosa	[RROH-sah]
red	rojo	[RROH-hoh]
orange	anaranjado	[ah-nah-rrahn-HAH-doh]
yellow	amarillo	[ah-mah-RREE-yoh]
green	verde	[BEHRR-deh]
blue	azul	[ah-SOOL]
purple	violeta	[bee-oh-LEH-tuh]
brown	marrón	[mah-RRAWN]
black	negro	[NEH-grroh]

PAIR THE BOOK WITH THE SPANISH FAVORITE, “DE COLORES”

“De Colores” is a beloved folk song which is sung throughout the Spanish-speaking world. Though no one is certain of the song’s origins, it is generally thought to have come from Spain during the colonialization of the Americas. Verses were added by the Cursillos Movement and other Christian denominations as the song meandered its way from country to country.

PHONETIC TRANSCRIPTION:

(Note: “rr” indicates a flipped r.)

De colores se visten los campos en la primavera
 [deh koh-LOH-rehz seh VEE-stehn lohs KAHM-pohs ehn lah pree-mah-VEH-rrah]

De colores son los pajaritos que vienen de afuera
 [deh koh-LOH-rehz sohn lohs pah-hah-RREE-tohs keh BYEH-nehn dyah FOOEH-rra]

De colores es el arco iris que vemos lucir
 [deh koh-LOH-rehz ehs ehl AHRR-koh EE-rees keh BEH-mohs loo-SEER]

Y por eso los grandes amores de muchos colores me gustan a mi
 [ee pohr EH-soh lohs GRRAHN-dehs ah-MOH-rres de MOO-chohs koh-LOH-rrehhs meh GOO-stahn ah mee]

Play several versions of the song for the children, such as the one by Mexican musician and music educator José-Luis Orozco. He is the author of several terrific collections of Spanish songs, including *De Colores and Other Latin-American Folk Songs for Children*. You can hear him performing each song, usually with a team of children, by subscribing to his YouTube channel, José-Luis Orozco – Topic. He also maintains a website full of helpful materials for teaching English Language Learners: <https://www.colorincolorado.org/>. Other sources for recordings are listed in RESOURCES below.

ADD MOVEMENT

A beautiful way to visually represent the text is to add movement with colorful scarves or streamers! I suggest that rather than choreographing movements for the children to learn, leaders guide the children to *create their own* interpretive movements. Here's how:

1. Develop a "repertoire of movements."

- Distribute props to the children: scarves, streamers, paper plates, etc. (Make a simple streamer by tying a hair elastic band halfway through a 5-6' length of ribbon.)
- Give the children 30 seconds to explore the different movements they can make with their props. As they explore, offer suggestions, such as, "Can you try a high movement? A low movement? A zig-zag pathway? A straight pathway? A curvy pathway? What happens if you include your other arm? What happens if you include your legs?" You may choose to show clips of Latino dancers to provide stylistic ideas.
- Ask the children to each settle on ONE simple movement that they can share with the group. (This can be accomplished in partner sets, as well.) Provide an example. I like to demonstrate a curved arch over my head and name it "El Arco Iris," which is the Spanish term for "rainbow."
- Invite individual volunteers, one-at-a-time, to demonstrate the movements they created. After each volunteer, have all the children practice the movement and NAME IT. Write the names of each movement on the board.
- Continue until you have 6-8 different movements. As each one is listed, have the children review all the previous movements to ensure they are memorized.
- Ask the children to combine two movements to create one longer movement. Lead the whole group to try different combinations.

2. Introduce the music.

- Since the phrase lengths are odd, consider starting with locomotor movement so that the children can internalize the structure before choreographing it. To do this, gather a drum, a triangle, and a mallet. Instruct the children to take a step every time they hear you play the drum. When you play the triangle, they should turn around to face another direction (the back or either side). Play the entire pattern below once through with no singing. Then, play it again while singing the melody, either on a neutral syllable, in English (multiple singable translations can be found with a simple Google search), or in Spanish (text provided).

The image shows musical notation for the song "De Colores". The notation is in 3/4 time and consists of two staves. The top staff is a rhythmic notation with a treble clef and a key signature of one sharp (F#). It shows a sequence of movements: three "STEP" movements followed by a "TURN" movement. The bottom staff is a melodic notation with a treble clef and a key signature of one sharp (F#). It shows the melody for the lyrics "De co - lo - res, de co -".

STEP STEP STEP STEP STEP TURN

lo - res se vis - ten los cam - pos en la pri - ma - ve - ra. _____

STEP STEP STEP TURN

De _____ co - lo - res, de co -

STEP STEP STEP STEP STEP TURN

lo - res son los pa - ja - ri - tos que vie - nen dea fue - ra. _____

STEP STEP STEP TURN

De _____ co - lo - res, de - co -

STEP STEP STEP STEP STEP TURN

lo - res es el ar - co i - ris que ve - mos lu - cir. Y por

STEP STEP STEP STEP

e - so los gran - des a - mo - res de mu - chos co -

The image shows a musical score for the song 'De Colores'. The top staff is a rhythmic notation with four measures, each labeled 'STEP' below it. The bottom staff is a treble clef melody in G major (one sharp) with the lyrics 'lo - res me gus - tan a - mi. mi.' written below. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4 and a whole note G4.

- Now have the children sit down. Display the following form poster (enlarged and laminated) or slides.
- Play the recording again, having the children follow the form poster as you point to each section.

The image displays six form posters arranged in a 3x2 grid. Each poster has a colorful, wavy background. The top poster is titled 'De Colores' in a yellow box. The other five posters are labeled 'a', 'a2', 'a3', 'b', and 'b' in the top left corner. Each poster contains two rows of yellow rectangular boxes for writing movement instructions. The 'a' poster has 4 boxes in the top row and 6 in the bottom row. The 'a2' poster has 4 boxes in the top row and 6 in the bottom row. The 'a3' poster has 4 boxes in the top row and 6 in the bottom row. The 'b' posters have 4 boxes in the top row and 4 in the bottom row.

- Play the recording or sing the song, giving the having children time to practice some of the movements they created on their own, determining how the movement would nicely reflect the melody they hear.

3. Add choreography.

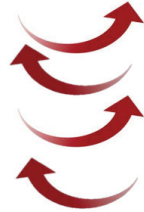
- Section by section, have the children offer ideas about which movement would work well with each section. (I write the names of the movements in water-soluble marker directly onto the laminated form poster.)
- Depending on the length and complexity of the song, consider choreographing only the A section on the first rehearsal. Choreograph the B section during the next rehearsal.
- Perform.

4. Use an alternate teaching process.

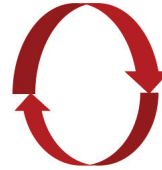
- If you are not comfortable giving the children this much freedom, here is one way to maintain more control.
- After analyzing the song, display the following pictures. Guide the children to practice each movement with their streamers.



ripple down



4 downward sways



run in a circle



rainbow



up 3, down 3



circle head



flutter



freestyle

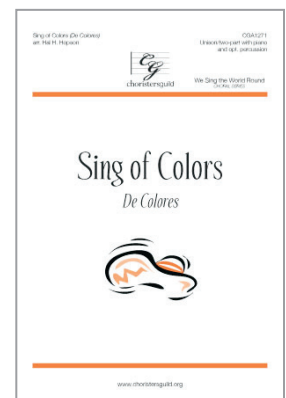
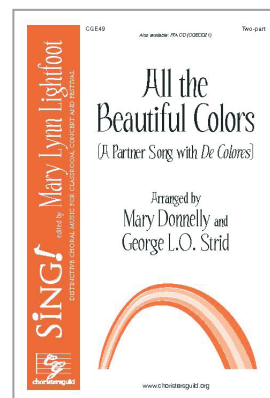
- Have the children listen to the song and decide on an appropriate order for the movements. You will need to ask leading questions, such as, "When do you hear a long high note?" "When do you hear a section of music that seems to move downward?" "On what words do you hear the music move upward, then downward?"
- Perform.

5. Segue to an octavo.

This lesson could serve as an introduction for your choir to one of the two following two-part octavos:

- **CGE49** | All the Beautiful Colors | by Mary Donnelly and George L.O. Strid
- **CGA1271** | Song of Colors | arranged by Hal Hopson

Both of these delightful pieces feature the traditional folk song paired with an original partner song. Accompaniment tracks are available for both pieces.



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Darla Meek serves as Lecturer and Music Education Coordinator at Texas A & M University-Commerce. She is a teacher trainer for both Movement and Basic Pedagogy I for Orff Levels courses. Darla presents professional development sessions at the district, state, regional, and national levels, and her materials for elementary music specialists have been published through Choristers Guild, Celebrating Grace, Inc., and Sweet Pipes, Inc. Her collection, **CGBK74 All Things Bright and Beautiful**, contains nine foundational Bible verses set to music with Orff and other percussion instruments.

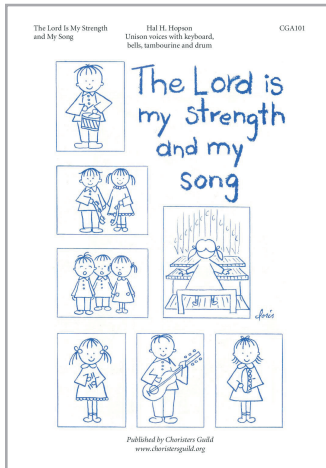
Children's Choir Devotionals

BY SUSAN EERNISSE

WEEK OF APRIL 4

SCRIPTURE:

"The Lord is my strength and my song; he has given me victory." *Psalm 118:14 NLT*



DEVOTIONAL:

Easter is a joyful season after the long days of Lent. Alleluia is a word that we connect with Easter. It means "praise the Lord". Is there a better time to praise the Lord than Easter? After all, we are celebrating Jesus' resurrection from the dead – Jesus is alive! Just as Psalm 118 says, the Lord is my strength and my song. Let's keep that song in our hearts, our thoughts, and our voices: Alleluia! Jesus is alive!

PRAYER:

Holy God, to you we sing our alleluias as we celebrate the resurrection of Jesus. Thank you for sending Jesus as our Savior, and for the Easter celebration that reminds us that Christ is risen. Alleluia. Amen.

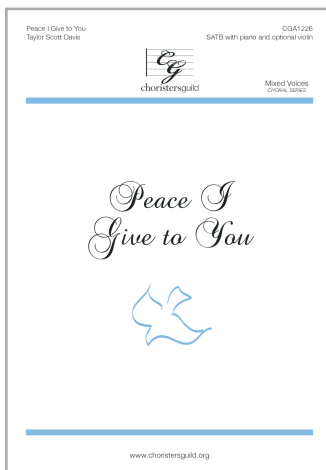
COORDINATING ANTHEM:

CGA101 | *The Lord Is My Strength and My Song* | Hal H. Hopson | Unison with keyboard, bells, tambourine, and drum

WEEK OF APRIL 11

SCRIPTURE:

That Sunday evening the disciples were meeting behind locked doors because they were afraid of the Jewish leaders. Suddenly, Jesus was standing there among them! "Peace be with you," he said. *John 20:19 NLT*



DEVOTIONAL:

After Jesus was crucified on that Friday, his closest friends were frightened. They didn't know what would happen to them now that Jesus was no longer with them. They locked the door and waited to see what would happen. Suddenly, Jesus was in the room with them! How do you think they felt? Shocked? Maybe even afraid? Jesus lovingly comforted them saying, "Peace be with you." Just as he had calmed the storm on another night, Jesus calmed his friends. When you are afraid, call to Jesus. He will calm you, too.

PRAYER:

Dear Lord, we ask that you fill our hearts with your peace. Calm our worries and fears. Thank you for the gift of your Spirit who lives in us and teaches us to trust you. May we be at peace with others as we learn to trust you more each day. Amen.

COORDINATING ANTHEM:

CGA1226 | *Peace I Give to You* | Taylor Davis | SATB with piano and optional violin

WEEK OF APRIL 18

SCRIPTURE:

But God was fulfilling what all the prophets had foretold about the Messiah — that he must suffer these things. Now repent of your sins and turn to God, so that your sins may be wiped away. *Acts 3:18-19 NLT*



DEVOTIONAL:

Long before Jesus was born, prophets from Old Testament times told of a Savior who would come — God's Son would live among ordinary people. Jesus willingly came to earth, knowing that there would be some good days, but also that there would be some terrible ones. He knew his friends would run and hide, but he still loved them and forgave them. When we make bad choices, God still loves us too, and God gladly forgives us when we admit we are wrong. That turns a terrible day into a great day!

PRAYER:

Dear Lord, we admit that we have made some mistakes today. Some of our choices have not been the best. Please forgive us and help us to turn this day into a better day. Teach us to follow the perfect example of Jesus who was obedient to you. Thank you for your loving forgiveness. Amen.

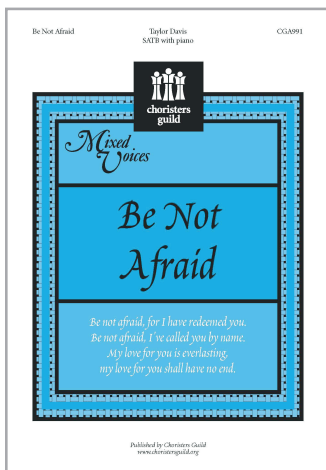
COORDINATING ANTHEM:

CGA895 | *I Will Trust In God* |
Don Schlosser | Unison/two-part
with piano

WEEK OF APRIL 25

SCRIPTURE:

Even when I walk through the darkest valley, I will not be afraid, for you are close beside me. *Psalms 23:4 NLT*
(*Extended reading: all of Psalm 23*)



DEVOTIONAL:

Everyone is afraid or feels alone at times. Psalm 23 compares our Lord to a shepherd who carefully looks after the sheep — as they lie down, walk around, or even as they eat. The sheep have no reason to be afraid because the shepherd protects them and keeps them from danger. The Lord Jesus is our shepherd, looking out for our every need. We can trust our shepherd to lead, protect, and care for us. We have no reason to be afraid in the care of our good and loving shepherd.

PRAYER:

Dear Lord, our shepherd, thank you for your constant care for us. Open our eyes to see the many ways you protect and lead us each day. Forgive us when we choose not to follow your way. Help us to grow even stronger in trusting you. Amen.

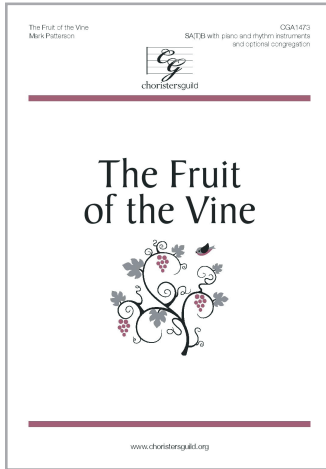
COORDINATING ANTHEM:

CGA991 | *Be Not Afraid* |
Taylor Davis | SATB

WEEK OF MAY 2

SCRIPTURE:

Yes, I am the vine; you are the branches. Those who remain in me, and I in them, will produce much fruit. For apart from me you can do nothing. *John 15:5 NLT*



DEVOTIONAL:

Have you ever tried to pull a vine off a tree or fence? The vine is difficult to remove because of the little roots and other smaller vines that grow out from it. God is like that main vine — strong and unbreakable. All who trust in God are like those smaller branches. If the branches are separated from the vine, they dry up from lack of nutrients. As branches to God — our vine, we need to stay close so that we can grow closer to God and learn to live the wonderful life God has planned for us.

PRAYER:

Dear God — our Vine, thank you for the strength and blessings you give to us as your children, as the branches to your vine. Help us to hold on tight to you. Help us to grow stronger in our trust of you every single day. Amen.

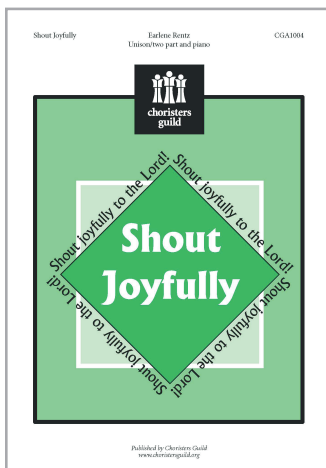
COORDINATING ANTHEM:

CGA1473 | *The Fruit of the Vine* | Mark Patterson | SA(T)B with piano, optional congregation, and rhythm instruments

WEEK OF MAY 9

SCRIPTURE:

Make a joyful symphony before the Lord, the King! *Psalms 98:6b (Extended reading: Psalms 98:4-6) NLT*



DEVOTIONAL:

Music is part of God's great creation. All the world is designed to celebrate and worship God, the Creator — birds, animals, fish, waterfalls, thunder, mountains, deserts, and more — even you! As you learn music each week, you are preparing to lead others to worship God. When you sing songs, hymns, and anthems of praise, you become a part of a worldwide chorus worshipping Creator God. As you sing or play instruments this week, think of the music you make as a joyful symphony to honor God.

PRAYER:

Creator God, we praise you with our hearts and minds and voices! Thank you for every part of your creation. Guide us as we learn to lead others in worship. May the music we sing and play bring honor and glory to you. Amen.

COORDINATING ANTHEM:

CGA1004 | *Shout Joyfully* | Earlene Rentz | Unison/two-part

WEEK OF MAY 16

SCRIPTURE:

But they delight in the law of the Lord, meditating on it day and night. They are like trees planted along the riverbank, bearing fruit each season. Their leaves never wither, and they prosper in all they do. *Psalm 1:2-3 NLT*

DEVOTIONAL:

Do you love to read and hear a good story? Maybe you like telling those stories to others. The Bible is a book filled with stories that happened a long time ago. It isn't just any old story book though. It is filled with God's message to us — how God wants us to live, how to follow. The Bible is God's story from creation to forever. When we read and study God's story and follow God's teachings; when we begin to love God's story — we become a part of God's story. And God's story becomes a part of us.

PRAYER:

Dear God of the Bible, help us as we study your word to begin to love and delight in your story. Keep our minds focused on your message. May we grow in our knowledge of you just like strong trees planted by a river. Thank you for the Bible and all that we can learn from it. Amen.

COORDINATING ANTHEM:

CGA1089 | *The Word is Like a Garden, Lord* | Carl Schalk | Unison with organ and flute

WEEK OF MAY 23

SCRIPTURE:

I will sing to the Lord as long as I live. I will praise my God to my last breath! *Psalm 104:33 NLT (Extended reading: Psalm 104:24-34)*

DEVOTIONAL:

Singing is a gift from God. The neat thing about this gift is that it can be a gift to others that we never have to lose! Singing has a way of making us feel better — filling us with joy. When others hear us sing, they begin to catch some of that joy. Pretty soon everyone feels better. Think about this: God gave the gift of song to us, and in our singing, we give the gift of song back to God. Singing is a gift we enjoy from the time we learn to make sounds to our very last breath on earth. Let's agree to sing praise to the Lord as long as we live.

PRAYER:

(Sing together your church's version of the doxology.) Praise God, from whom all blessings flow. Praise God, all creatures here below. Praise God, above all heavenly host. Praise Father, Son, and Holy Ghost. Amen.

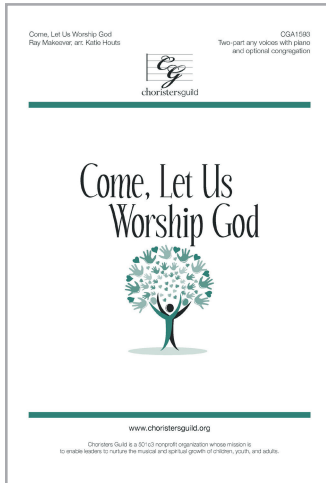
COORDINATING ANTHEM:

CGA760 | *Psalm of Joy* | arr. Jane McFadden and Janet Linker | Two-part with keyboard and optional 2 octave handbells

WEEK OF MAY 30

SCRIPTURE:

Honor the Lord, you heavenly beings; honor the Lord for his glory and strength. Honor the Lord for the glory of his name. Worship the Lord in the splendor of his holiness. *Psalms 29:1-2 NLT*



DEVOTIONAL:

"Worship the Lord in the splendor of his holiness." God is holy, unlike any other person, place, or thing in creation. Saying God is holy means that there is no one higher than God, that God is perfect and deserving of the highest praise we can offer. We worship God because of who God is, not because of what God has done for us. We honor God because he is amazing and wonderful. What are some words of worship we can say to God? Let's take a moment to silently praise God using some of those words.

PRAYER:

We worship you in this moment, Lord. We praise your name because you are holy, the only God we adore. Thank you for allowing us to worship you. Thank you for hearing our prayers and our songs of praise. In your holy name we pray. Amen.

COORDINATING ANTHEM:

CGA1593 | *Come, Let Us Worship God* | arr. Katie Houts | Two-part any voices with optional congregation



Susan Eernisse is editor of The Chorister and Director of Children's Music at First Baptist Church, Carrollton, GA. She is pictured here leading the children's choir (combined ages) in an activity using bucket drums — always a fun way to make a joyful noise!

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THE MIGHTY MUSTANGS CHOIR

Edward Gibson shared this picture of his beautiful 6th Grade Mighty Mustang Choir from Stewart Elementary (TX). Gibson explained, "This was the first time I saw their faces after weeks of being hidden behind masks. I can't begin to tell you how proud I am of them. This is my first year to teach after 15 years of diligent work in the church."

All music teachers and choral directors in schools and churches can certainly empathize with Edward. Thank you, Edward, for this great photo of the Mighty Mustang Choir!

The Chorister: Index for Volume 72



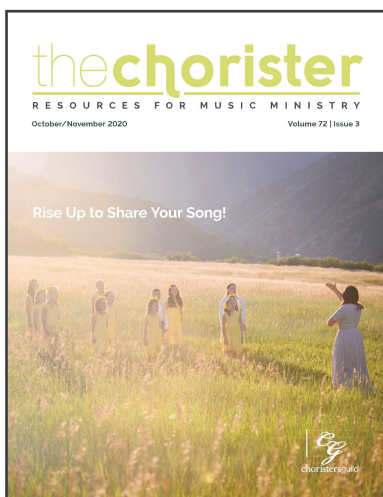
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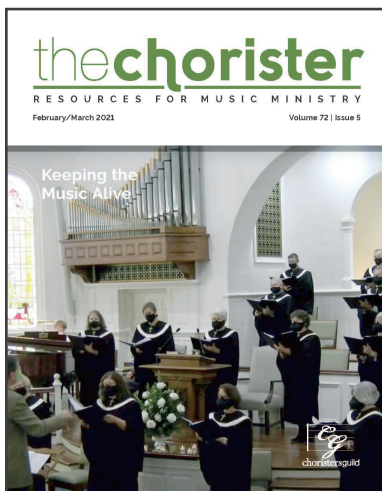
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June/July 2021

Volume 73 | Issue 1



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The Chorister Design

Kathy Lowrie

Cover photo:

The CG team and choral leaders went online to connect, learn, and encourage each other as they guided choirs through a year like no other. Shown in screenshots from left, (top) composer Mark Burrows, sacred choral editor Katie Houts, (middle) composer Greg Gilpin, composer Mark Patterson, and (bottom) handbell editor Kathy Lowrie in session with Katie Houts.

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Still We Sing – Making New Paths as Choral Leaders

BY SUSAN EERNISSE
THE CHORISTER EDITOR

I recently wrapped up the strangest children's choir year in all my years as a director/teacher. Most of you probably feel the same way. Yes, it was strange, yet it also brought forth an outpouring of creative leadership.

There was a sense of urgency to stay connected with our singers. Those connections included everything from virtual Zoom sessions to masked, in-person, socially distanced, non-singing gatherings. Who would ever have imagined choir without singing? I have discovered over the last year that the single most important component of our choirs is **connection** – connection with each other, connection with the God for whom and from whom all music is given. I have been so inspired by the creative and varied ways choir directors have found to make those connections. We looked beyond the challenges to see the possibilities.

Brava! Each of you has found a way to keep singing the song even when the song could not be sung! I look forward to the day when all choirs can gather freely once more. Our challenge will be to inspire, to teach, to encourage our singers to excellence.

The pandemic has brought many changes to all our lives, both directly and indirectly. The national board of Choristers Guild, executive director Dawn Jantsch, CG editors, and our dedicated staff have worked tirelessly to keep this amazing organization active and relevant through these challenging times. I encourage you in continuing to support Choristers Guild so that it will stand as a vital resource for churches and schools for many years to come.

With this issue, I have completed a journey that began over seven years ago when I was named editor of *The Chorister* by Jim Rindelaub, then executive director, and the national board. What a lovely journey it has been! I have loved working with every writer to offer a wide variety of topics to encourage and equip church musicians. I have come to count the Choristers Guild family as treasured friends.

Thank you for traveling along with me the last seven years. As I look forward to the new pathways that are ahead, I bring with me cherished memories and relationships from our journey together.

Keep singing the song!

-Susan



Recalibrate, for a Season of Healing

BY KATIE HOUTS
SACRED CHORAL EDITOR

Truth: I am greeting the end of this year's choir season with a big sigh of relief. This year has looked like none other, and I am r.e.a.d.y for summer. We have had to adapt, pivot, innovate, create, problem-solve, and learn. We've needed to hold space, let go, and be patient. And soon (if we haven't already), we'll need to plan our re-entry - and prepare to gather singers together once again.

recalibrate: to correct a measuring process by checking or adjusting again
in comparison with a standard

In the June-July 2014 Chorister issue, I wrote about the word recalibrate. I recalled my early years as a choir director, often unable to balance summer renewal with summer planning. As I gained experience and knowledge, I began to incorporate an intentional time of personal reflection to my year-end routine. This exercise helped me measure and wrap the choir season, enjoy summer renewal, and feel prepared to plan the next season when the time came:

- What was the highlight of the choir season? What made it so good?
- What was the low point of the season? Why was it so disappointing?
- What pieces were winners? What made them successful?
- What was frustrating about rehearsals?
- What surprised me about my choristers?
- When did I feel most stressed?
- When did I feel most alive?

I wonder how this season's answers will compare to previous years.

This I know for certain: my late-summer planning for 2021-2022 will definitely look different compared to other years. Some of my singers have not seen each other for many months or lifted their voice in the same room as others for over a year. As much as we may want to pick up where we left off, the reality of re-entry requires us to be thoughtful and purposeful.

Friends and fellow directors: our choirs will need time to **recalibrate**.

Our singers will need to recondition their voices. They may need some space to process emotions. They'll likely need extra time to re-train their ears. So allow sounds to linger. Share simple joys. Sing the favorite anthems. Smile, laugh, breathe. Feel the vibrations of live singing. This fall, let's allow the beauty of music to heal us and make us whole.

With joyful hope!

-Katie

Ten Rehearsal Tips for Introducing a New Song

BY TOM SHELTON

#1 REHEARSAL PLANNING

Introduce an anthem six weeks before it is to be sung in worship. This gives you the time to plan activities that will reinforce the musical concepts VERSUS rote singing and drilling the music for a "performance."

#2 TIME

Keep track of the time you spend on each activity. As a general rule, if you are working singers ages 8 – 10, it would be helpful to change activities every 8 – 10 minutes.

#3 LEARNING STYLES

When planning rehearsals, provide instruction through the following learning anchors: Aural, Visual, and Kinesthetic.

#4 WARM-UP CONNECTOR

At the end of your warm-up sequence, have a warm-up that is specifically related to the repertoire you are getting ready to sing!

#5 TRANSITIONS

Transitions are SO IMPORTANT! Try to create transitions that lead and reinforce a musical concept going into the next song.

#6 MUSIC ACTIVITIES AS CONNECTORS

It's okay to have a short vocal activity/music reading exercise (or warm-up) between songs. Warm-ups definitely belong at the beginning of the rehearsal to prepare our voices for singing; however, they can be sprinkled throughout to help reinforce good vocal technique and address a possible problem within the song (interval; vowel sound; rhythmic issue, et cetera...)

#7 STUDENT KNOWLEDGE

Find something in the music the singers should be able to "musically understand" and create your plan from this starting point.

- This could be a melodic phrase that moves by step (or has an easy skip (sol – do)

- Rhythmic patterns from the music that are familiar to them and they can easily clap

- Echo Patterns

- Phrases that are similar/different

#8 REPERTOIRE CONTEXT

Give some context of the piece and how it could relate to their lives! This could be a short discussion – simply asking, "What do you think this means"? "Where have you experienced this in your life"? Everyone has life experiences they can relate to the music they are singing – even 6-year-olds! Try to find a way to help them connect to the lyrics and to their life.

#9 MUSICAL LAYERING

A young group of singers has to hear something 4 – 6 times before they can actually sing it accurately. (Gordon) How can you introduce this, adding one musical concept each time?

"Repetition. A class may need to hear a song four to six times before most students are able to sing it accurately. Keep them actively involved in the listening process by adding a new task to each repetition." (<https://giml.org/mlt/classroom/>)

#10 CRITICAL THINKING SKILLS

Incorporate questioning skills into the rehearsal process. Give students the opportunity to have input into the musical decision making.

EXTRA TIP

In the rehearsal, plan activities that involve: Movement, Creating, Singing, Playing Instruments, Listening and Notation.

VIDEO DEMONSTRATION

Tom has provided a short video to discuss and demonstrate these rehearsal tips, featuring his new anthem for Choristers Guild (CGA1651 *No Hands But Yours*) as an example. Watch the video on our Vimeo channel.

Tom T. Shelton, Jr. is a native of Greensboro, N.C. and a graduate of the University of North Carolina at Greensboro, where he earned both a Bachelor of Music Education and Master of Music in Choral Conducting. He is associate professor of Sacred Music at Westminster Choir College. Focusing on children's and youth music at Westminster, he teaches classes in conducting, sacred music and music education. In addition, he is the director of Children's and Youth Choirs at Princeton United Methodist Church. He is also conductor of the Westminster Neighborhood Children's Choir.



Nurturing Choirs with: Greg Gilpin

BY DAWN JANTSCH, EXECUTIVE DIRECTOR

As our world slowly opens back up, we've begun to see long-delayed memorials for those lost during the pandemic, and are again able to come together in our grief to pay tribute to the memory of a life well-lived. One particular piece stands out to us at this time, and that is *Do Not Stand and Weep* by Greg Gilpin, published by Choristers Guild in May 2020. This haunting piece is available in SATB, SSA, and SSAB voicings, with a separate P/A CD available. A digital option for the title, known as a Virtual Learning Resource Pak, includes a fully reproducible PDF, part dominant tracks, an accompaniment track, and a rehearsal resource page.

With the lyrics based on Mary Elizabeth Frye's immortal poem, "Do Not Stand at My Grave and Weep," this is a sensitively crafted work that belongs in your library. We interviewed Greg to find his inspiration.

Dawn: Greg, what inspires you as a composer?

Greg: It is always about the text with me. As a creative, it really influences what we do. As we get older, we have more life under our belt.

Dawn: I remember you lost your mother two years ago. Did the text of this poem resonate with you because of your loss?

Greg: This text...yes. I think I put my feelings into this piece, it probably is the most important piece I have composed.

I lost my father, as well, four years ago. I released their ashes deep within the Ozarks, and I remember watching them go up into the breeze, into the trees, and then slowly floating to the ground. I remember thinking that they are really not here, they are in our hearts, in the breeze, the trees and grass, and back into the ground. That is the glory of the music, it lets us process our own personal journeys.

Dawn: We think so, too. The beauty of this piece, published at the beginning of the pandemic, will resonate with choirs for this year and many years to come.

Can you tell us how you began composing?

Greg: I began composing in college and arranged music for a show choir. The work was published at



Do Not Stand and Weep

Music by Greg Gilpin

Words by Mary Elizabeth Frye

*Do not stand. Do not stand.
Do not stand,
do not stand at my grave and weep.
I am a thousand winds that blow,
I am the diamond glints of snow.
I am not there, I do not sleep.
I am the sun on ripened grain,
I am the gentle autumn rain.
Oh, do not weep, I am not there,
I do not sleep.
When you awaken in the morning's hush,
I am the swift uplifting rush of quiet
birds in circled flight.
I am the soft stars that shine at night.
I am a thousand winds that blow,
I am the diamond glints of snow.
I am the sun on ripened grain,
the morning's hush,
of birds in flight, the stars at night.
I am everything, everything,
everything, everything.
Do not stand and weep.
Do not stand and cry. I am not there,
I do not sleep, I did not die.*

end of junior year with StudioP/R, which then became Columbia, then Warner Brothers, and then Alfred. A few more pieces after that. Then studio work in Indianapolis. I wanted to try so many things in music. I taught part time, substituted, did choreography for show choirs, movement, and piano and voice lessons. And composing all the time.

Dawn: Where do you find the most success when you write?

Greg: I write for all ages. But I think my sweet spot is probably with middle and high school students. I find middle school exciting....there needs to be a completely different set of standard of excellence that is different with other ages.

Dawn: Yes, all those changing voices!

Greg: Indeed. Similar to the philosophy of Choristers Guild, the music can't talk down to them. It must talk up and give them success, to make them better at what they do. And I think since I conduct, it makes me a better writer.



Greg conducting at a Carnegie Hall performance
Photo: Distinguished Concerts International New York

Dawn: What a beautiful statement. Looking ahead, as choirs rise again in the fall, what advice do you have?

Greg: As choirs rise again, the door is going to open, hopefully with no masks on! With so many challenges in 2020 through the spring of 2021, it has been so exhausting. But in the fall, it will be amazing and we can do anything. The world is my oyster, and I hope that all choral directors feel the same way!



Greg up front leading a rehearsal
Photo: Bob Kevoian

This past year, in our virtual lessons, I have had many students tell me that they just can't do it.

But my answer is... do you want to be better than when the pandemic began? Better at diction, better at vowels?

I remind them that their mask and Zoom were just complicated barrier tools that have made them better. These tools have turned them into leaders in the choir. Being physically separate when performing is hard, but it teaches that we can be better, not worse.

Dawn: Greg, thank you for choosing Choristers Guild and our SING! line to publish this piece. We look forward to many years of working with you.



Greg at home
Photo: Greg Gilpin/Maestro Organizing

Resources for the Choir Year

For Remote Teaching: Virtual Learning Resource Paks

New to our resource issue is the Virtual Learning Resource Pak, designed to provide music educators with all of the tools needed to easily facilitate online choral instruction. Each VLRP includes:

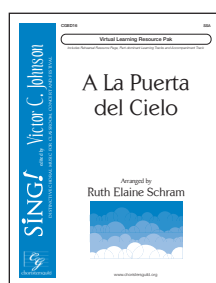
- Reproducible PDF of select Choristers Guild anthems and SING! choral titles
- Part Dominant Tracks
- Accompaniment Track
- Rehearsal Resource Page

A La Puerta del Cielo

Ruth Elaine Schram

CGED16 SSA

This tender lullaby, also known as "Duermete Nino," has been artfully arranged in this expressive setting by Ruth Elaine Schram. This work exudes an elegant simplicity while a gently flowing accompaniment enhances the serene mood of the piece. A pronunciation guide and translation are included.

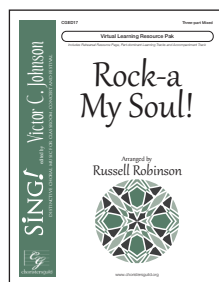
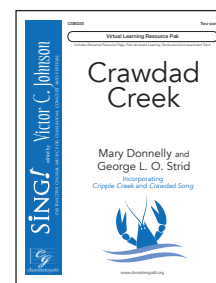


Crawdad Creek

Mary Donnelly and George L.O. Strid

CGED20 Two-part

This lively and spirited melding of two American folk songs will create a lighthearted and entertaining moment on your next concert. The optional fiddle and opportunities for hand-clapping-and foot-stomping provide a dance-like quality, which will make this piece appealing to young singers and audiences alike.

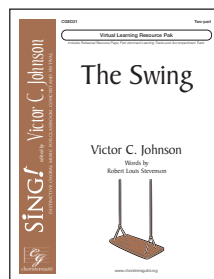


Rock-a My Soul!

Russell Robinson

CGED17 Three-part Mixed

Robinson's fresh treatment of this traditional spiritual is not to be missed! This arrangement features a very cool, rhythmic vocal ostinato, while still allowing each section an opportunity to sing the melody. The rockin' Piano part complements the engaging vocal lines and when joined together, will result in a very spirited and energetic concert or festival performance.



The Swing

Victor C. Johnson

CGED21 Two-part

Johnson has penned a delightful and charming setting of the well-known text from "A Child's Garden of Verses" by Robert Louis Stevenson. With its rising and falling melodic lines and lilting accompaniment, the singer and listener both experience the joy and exhilaration found in swinging.

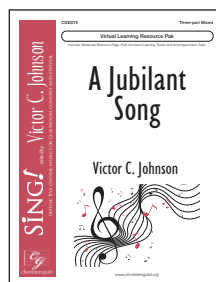
A Jubilant Song

Victor C. Johnson

CGED18 SATB

CGED19 Three-part Mixed

What a fabulous way to open your concert or festival! This exhilarating original for developing choirs features energized syncopation, a macaronic text, strong melodic lines and a dynamic accompaniment. An expressive middle section soon leads us to the exciting finale.




Dors, Dors, Petit Bebe

Victor C. Johnson

CGED22 SSA

With a delicate melody, evocative harmonies, an expressive accompaniment, this is a work that will showcase the musicality of your choir. Each verse is in Cajun French, which is easily learned, while the original middle section is sung in English. An optional Violin part enhances the gentle mood and a pronunciation guide and translation are included.



Throughout the issue, we'll highlight additional titles with a Virtual Resource Learning Pak flag  as needed to indicate that the piece is also available as a VLRP. You also can get more specifics on VLRLPs on our website.

Children's Resources and Anthems by Mark Burrows

Music and Arts Faith Formation Resources

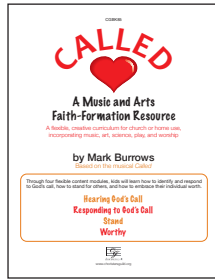
Flexible, creative curriculum for church or home use, incorporating music, creativity, play, and worship! Inside these resources, you'll discover fully reproducible material designed to help children grow in faith through musical and artistic expression. The material can be used to enrich and enhance production rehearsals for the musicals on which they are based. The fun, engaging content is also well-suited for an in-person, hybrid, or home-based Music & Arts Camp, Vacation Bible School, or Sunday School curriculum.

Called

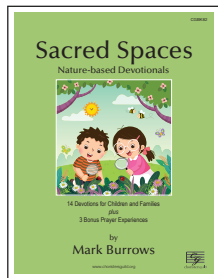
CGBK85 Digital Resource

Available late June

The content was inspired by Mark Burrows' children's musical, *Called* - a story of how God has put something beautiful in everyone and is calling us all to share our gifts with the world. This resource highlights four (unison/two-part) songs from the musical and includes demo tracks and reproducible singer's scores for distribution.



Four main themes from the musical became the building blocks for five content modules which can be used over the course of a week (one module per day) - or over the course of a month (one module per week). Each module includes Bible beats, songs, creative experiences, science experiments, small-group games, and worship. Also includes a Creativity Bank with additional creative activities for customization.



Sacred Spaces

(Nature-Based Devotionals)

CGBK82 Digital Resource

As children of God, we have a sacred ability to hear whispers of blessing and find moments of meaning - even in the hardest times. And one way to nurture these special moments is to simply make time to wonder at God's good creation. This devotional collection, thoughtfully

written by Mark Burrows, invites children to reflect on God's Word as they connect with treasures of nature. Fourteen devotionals, geared for ages 4-10, engage children's bodies, minds, and spirits as they hold and study an object from the natural world. Sacred Spaces also includes three BONUS Prayer Experiences for groups of all ages and sizes.

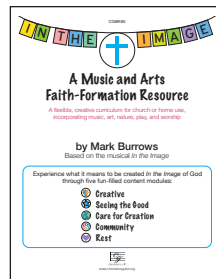
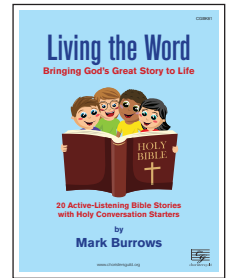
Living the Word

(Bringing God's Great Story to Life)

CGBK81 Digital Resource

Living the Word: Bringing God's Great Story to Life is a joyful, creative collection of 20 Bible stories retold by Mark Burrows. Engaging educational tools such as active listening games, call and response, sound effects, pantomime, and more - are used to invite young people into

God's great story. These brief - but memorable - Bible story experiences will transform learning and move your children from passive listeners to active participants. Written for ages 4-10, this reproducible resource is perfect for Sunday school, children's sermons, children's choirs, and more!



In the Image

CGBK80 Digital Resource

The content was inspired by Mark Burrows' children's musical, *In the Image* - which explores the story of Creation and helps children wonder what it means to be created in the image of God. The musical's imagery, language, and music are used here in new ways to spark creativity, innovation, and conversation.

This resource highlights six (unison/two-part) songs from the musical, including the demo tracks and reproducible singer's scores for distribution.

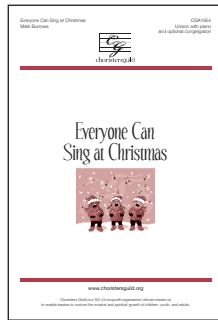
Five main themes from the musical became the building blocks for five content modules which can be used over the course of a week (one module per day) - or over the course of a month (one module per week). Each module includes Bible beats, songs, art experiences, nature devotionals, small-group games, and worship. Also includes a Creativity Bank with additional creative activities for customization.

Anthems by Mark Burrows

Everyone Can Sing at Christmas

CGA1654 Unison with piano and optional congregation

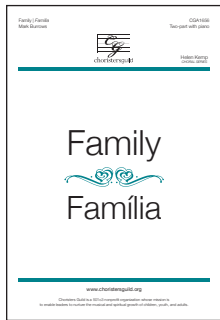
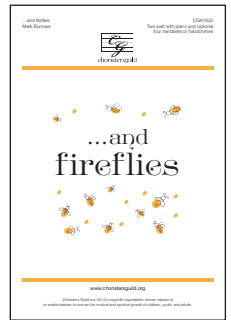
We all love to hear the voice of children at Christmas - but what about grown-ups? Can they sing, too? Composer Mark Burrows thinks so! This delightful Christmas piece is an endearing invitation from children to grown-ups: "Everyone can sing at Christmas, in this season of love and laughter. Everyone can sing at Christmas - and maybe even after!" The light-hearted melody and message contain plenty of smiles, giving adults the encouragement (and the chance!) to sing out proudly. Your kids will be singing this memorable song all season long.



...and fireflies

CGA1633 Two-part with piano and four optional handbells or handchimes

Composer Mark Burrows offers us the reminder that God's light is always shining through creation: the sun, the moon, the stars... and fireflies. Burrows knits text and melody together into an imaginative anthem for two-part voices, capturing the wonder and innocence of God's world. Four optional handbells or handchimes add the perfect amount of sparkle as children's voices shine in their own soaring melody. Consider visual/lighting effects to complement this anthem in worship or concert.



Family/Familia

CGA1656 Two-part with piano

Helen Kemp Choral Series

When we look at our neighbors, what do we see? This endearing two-part piece from Mark Burrows celebrates the beautiful diversity of our communities and neighborhoods, with a gentle challenge to see one another as God sees us: beautiful children of the world. Set in bilingual English/Spanish, this accessible piece

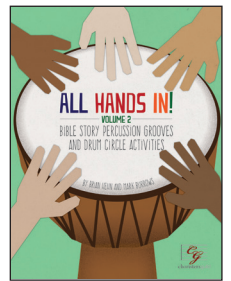
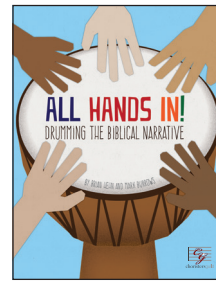
extends a hand of welcome and embrace, asserting that "we are more than neighbors, we are family." Includes the composer's thoughtfully-updated text for "Jesus Loves the Little Children." A perfect selection for elementary and middle school choirs!

More Resources from Mark Burrows

Again, I Say Rejoice! CGC56

All Hands In! CGBK70

All Hands In! Vol 2 CGBK76



Worthy!

CGA1623 Unison with piano and optional congas and tambourine

Based on Ephesians 4:1, "Live a life worthy of the calling you have received," this anthem is an inspiring call-to-action! Mark Burrows' singable melody for unison voice is partnered with a memorable rhythmic groove which is easily learned and quickly loved. This anthem complements worship themes of Spiritual Gifts, Mission & Outreach, Service, and Fruits of the Spirit. It also makes a fantastic concert finale or VBS theme song.



Meet Mark Burrows

Mark Burrows is a composer, conductor, and educator whose music is published by many major houses. His works are featured on numerous state and festival lists, and he receives multiple commissions each year for groups ranging from children's choirs to adult ensembles to intergenerational festival choirs. He is Director of Children's Ministries at First United Methodist Church in Fort Worth, Texas. You can learn more about Mark's heart for music and ministry through his video series "Together Time" and his "Mister Mark" article from *The Chorister*.



Digital Resources for Musical Faith Formation

Joy to the World

A Faith Formation Advent Resource for Church and Home

Katie Houts

CGBK83 Digital Resource

This four-part reproducible Advent resource helps children and families prepare their hearts and homes for the Christ child. Whether you are gathering to journey through Advent together or equipping families for faith-formation in the home, the activities in this resource have been carefully curated to explore Advent themes and inspire meaningful conversations. These weekly activity guides can be used as a Sunday school unit, a family devotional series, children's choir rehearsals, or a youth group/small group discussion aid.



How Can We Keep from Singing?

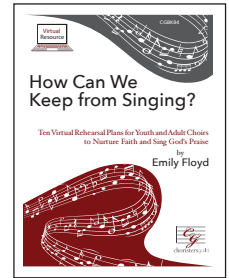
Ten Rehearsal Plans for Youth and Adult Choirs to Nurture Faith and Sing

God's Praise

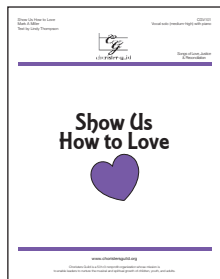
Emily Floyd

CGBK84 Digital Resource

Emily Floyd's innovative rehearsal resource provides musical and spiritual nourishment for high school and adult church choirs. Ten comprehensive rehearsal plans aid choirs rehearsing in virtual, hybrid, and in-person spaces - incorporating vocal technique exercises, hymns and sacred songs, prayer, Bible narratives, and choral anthems. Choirs will hone their vocal and choral skills using bestselling choral anthems, well-known global hymns, and selections from Mark Miller's congregational resource Roll Down, Justice! The devotional material guides singers to a deeper sense of belonging - both within the choral ensemble and as part of the Church universal.



Social Justice Solos from Mark A. Miller



Show Us How to Love

Words by Lindy Thompson

Vocal solo with piano

CGV101 (Medium High)

CGB102 (Medium Low)

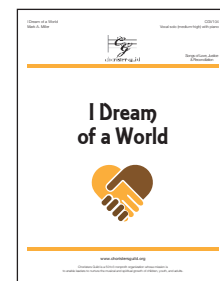
A compelling piece from the talented duo of Mark Miller and Lindy Thompson. Thompson's earnest text compels a response to hatred and injustice with a singular prayer: Show us how to love.

Mark Miller's music is a powerful and poignant complement to the text, willing this prayer into action. In addition to its use in sacred spaces, this piece is an excellent choice for ecumenical, secular, and school venues. Vocal solos available in medium-high (key of F) and medium-low (key of Db).

Purchase includes license to print two copies of this sheet music.

community: "We are here with you. We are standing with you. We are praying with you. None of us is alone." A profound statement of solidarity and hope for any space - sacred or secular.

Purchase includes license to print two copies of the sheet music.



I Dream of a World

Vocal solo with piano

CGV104 (Medium High)

CGV105 (Medium Low)

From the pen of Mark Miller comes a forward-looking response to injustice: "I dream of a world where peace reigns among us, where love's work is done: may we make it so!" This prophetic vocal solo calls for compassion and community,

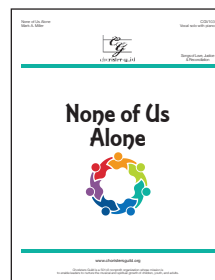
compelling us to do the hard work ahead of us in building a world that everyone can call home. Perfect for sacred, secular, and ecumenical settings. Vocal solos available in medium-high (key of E) and medium-low (key of Db).

Purchase includes license to print two copies of this sheet music.

None of Us Alone

CGV103 Vocal solo with piano

In a world seemingly defined by division and derision, it is too easy to feel as if we are all alone. This soulful vocal solo by composer Mark Miller, which he dedicates to the LGBTQIA community, acknowledges feelings of despair - but answers them with the call of a loving



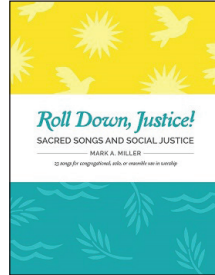
PLUS! Sacred Songs and Social Justice Songbook for Congregational Worship

Roll Down, Justice!

CGBK72

How can music reach across time and space and social location to form communities who sing with unity and joy? How can we sing not only songs of thanksgiving, but songs about justice-making and reconciliation? *Roll Down, Justice!* contains 23 soulful songs for congregational worship. In the midst of struggles for social justice and freedom from oppressive systems, these songs will transform and inspire your community. You will be challenged - and empowered - to be instruments of peace.

Includes congregational editions of Miller's bestselling choral anthems: "God Has Work for Us to Do," "Child of God," "What Does the Lord Require of You?" and "Welcome to God's Love."

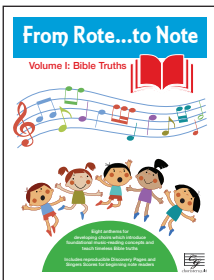


Meet Mark Miller



Mark Miller believes passionately that music can change the world. His dream is that the music he composes, performs, teaches and leads will inspire and empower people to create the beloved community. Mark serves as Assistant Professor of Church Music at Drew Theological School and is a Lecturer in the Practice of Sacred Music at Yale University. He also is the Minister of Music of Christ Church in Summit, New Jersey.

Tailored Especially for Young Singers | Collections



From Rote... to Note!

(Volume 1: Bible Truths)

Various Composers

CGC67 Reproducible Choral

Collection with Teaching Plans

This valuable eight-anthem collection for developing choirs introduces foundational

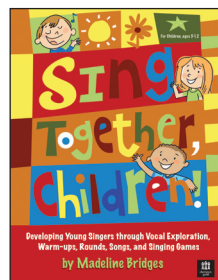
music-reading concepts while teaching timeless Bible truths. Written especially for emerging singers in grades K-3, the Rote to Note anthems in this collection will soon become choir favorites! Includes songs by bestselling composers Terry Taylor, Vicki Hancock Wright, Nancy Raabe, Michael Bedford, Kimberly Ingram, Lynn Shaw Bailey and Becki Slagle Mayo, plus one new anthem of blessing by editor Katie Houts. Also includes reproducible *Discovery Pages* and *Singers Scores*, demo tracks, and accompaniment tracks.

Sing Together, Children!

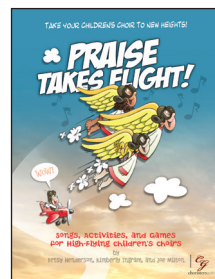
Madeline Bridges

CGBK66

An indispensable teaching aid for directors of school and church choirs! This collection includes excellent resources for developing young singers: vocal exploration activities, warm-



ups, vocalises, technique builders, rounds, and part-singing exercises. Madeline Bridges has compiled a true must-have for any children's choir director!



Praise Takes Flight
CGBK68

Praise Takes Flight 2 New Heights
CGBK79

Two high-flying collections of songs, energizers, warm-ups, anthems, and games for children's choirs. You'll find fresh, innovative ideas to help your singers in grades 2-6 soar to new heights of musical and spiritual development. These creative teaching plans and rehearsal resources are easy and fun to implement into your rehearsals."



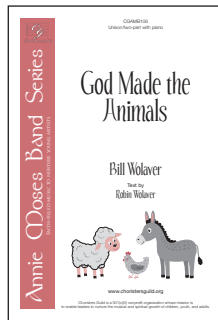
Tailored Especially for Young Singers | Anthems

God Made the Animals

Robin Wolaver and Bill Wolaver
CGAMB106 Unison/two-part
with piano

Annie Moses Band Choral Series

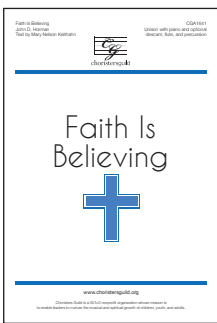
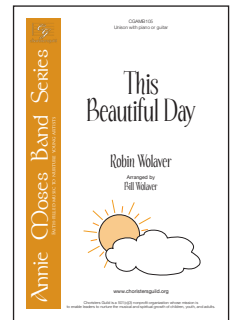
This delightful story-song features imaginative lyrics set to a memorable melody - the perfect combination. Bill and Robin Wolaver capture the wonder and excitement of creation in this anthem for elementary choirs. Children will love the rhythmic refrain, the call-and-response B section, and the musical accompaniment... and will be singing this tune all day long!



This Beautiful Day

Robin Wolaver and Bill Wolaver
CGAMB105 Unison with piano
Annie Moses Band Choral Series

A simple song of praise for the new day! This joy-filled refrain makes a wonderful call to worship, introit, or ritual song for rehearsal. Perfect for your beginning choristers. Also included is a chord sheet for guitar, ukulele, and other stringed instruments; and a responsive Scripture reading based on Psalm 19.



Faith Is Believing

John D. Horman
Text by *Mary Nelson Keithahn*

CGA1641 Unison with piano and optional percussion, flute, and descant

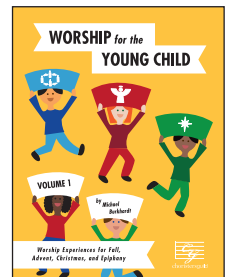
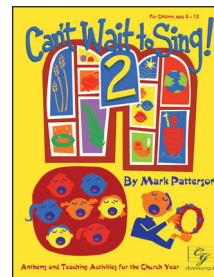
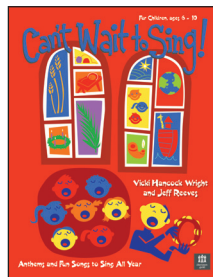
A charming unison anthem for children and youth! With lighthearted syncopation, a playful piano accompaniment, and a hopeful message, choristers will have tons of fun preparing this anthem. Add the percussion and flute (or descant) for a fun ensemble piece.

More Collections for Children's Choirs

Can't Wait to Sing! CGC50

Can't Wait to Sing! 2 CGC54

Worship for the Young Child CGBK69



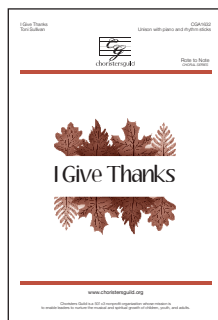
I Give Thanks

Toni Sullivan

CGA1632 Unison with piano and rhythm sticks

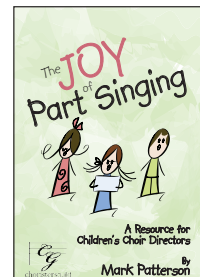
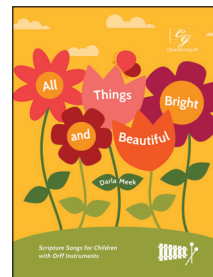
Rote to Note Choral Series

A delightful Rote to Note anthem from composer Toni Sullivan features easy-to-learn rhythmic and melodic patterns suitable for beginning note readers. A memorable refrain contains melodic repetition so children can identify melodic movement, and the stepwise motion in the B section makes it a cinch to follow the melody up and down the staff. Includes a Discovery Page with teaching tips. A wonderful anthem for Thanksgiving!



All Things Bright and Beautiful CGBK74

The Joy of Part Singing CGBK67

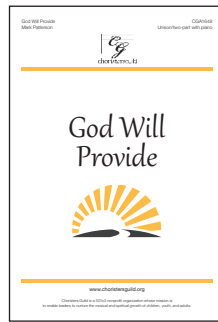


Anthems from Composer Mark Patterson

God Will Provide

CGA1648 Unison/two-part with piano

Based on the story of Elijah in 1 Kings 17-18, this hopeful message of God's care and faithfulness resonates at any time of year. Mark Patterson has crafted a memorable melody in the perfect range for treble voices, and children will write this message on their hearts: "God will provide bread for the journey...God will sustain me all the days of my life." An accessible anthem for children of any age, and a beautiful addition to worship!



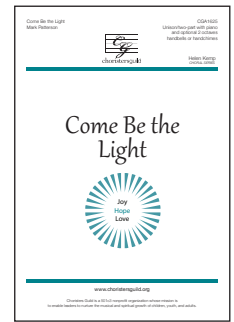
Come Be the Light

VLRP

CGA1625 Unison/two-part with piano and optional 2 octaves handbells or handchimes

Helen Kemp Choral Series

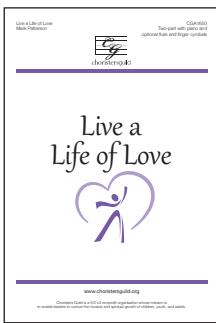
Another uplifting anthem of hope from bestselling composer Mark Patterson! This unison/two-part anthem calls us to be bold and courageous - sharing God's light, joy, hope, and love to the world. Patterson's masterful writing is a great fit for treble choirs of all ages, featuring an exciting piano accompaniment and an optional part for handbells or handchimes. This anthem has so many uses and is especially fitting for a fall choir kickoff, a choral festival, the Epiphany season, or any celebratory occasion.



Live a Life of Love

CGA1650 Two-part with piano and optional flute and finger cymbals

Filled with an empowering message of kindness and compassion, this Mark Patterson piece is sure to become a favorite. A master of beautiful melody, Patterson's vocal lines showcase the very best of treble voices. The accessible two-part writing offers developing choirs the chance to hone part-singing skills, while

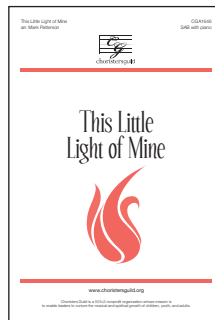


the flowing piano accompaniment gives lovely support to the voices and infuses the piece with optimism and energy. Includes a part for optional flute.

This Little Light of Mine

CGA1646 SAB with piano and optional tambourine

Choirs everywhere will adore this incredible arrangement of the highly popular spiritual that calls us to let our lights shine, shine, shine! After a stirring, soulful beginning that includes three optional solos, the piece explodes with radiance and joy. Men and women pass an echo back and forth during the middle



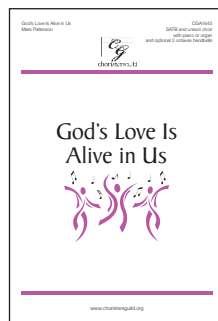
section. Accessible for choirs of any size, this piece is sure to remain on your choir's favorite list for years to come!

God's Love Is Alive in Us

CGA1645 SATB and unison choir with piano or organ and optional 2 octaves handbells

Combined Choirs Choral Series

A spirited new voicing for combined choirs from bestselling composer Mark Patterson. Appropriate for any service at any time of year, you'll want to program this anthem again and again. Mark's timeless text celebrates the heritage of faith and the bright future ahead for the people of God. Antiphonal phrases give children, youth, and adults their moment to shine. Add the optional handbells and organ accompaniment for an especially festive presentation. A must-have for your choral library!



Meet Mark Patterson

Dr. Mark Patterson is a nationally acclaimed composer, conductor and teacher. He has worked with choral groups of all ages in public school, university, and church music settings. He serves as the Director of Music at Salisbury Presbyterian Church (Midlothian, VA), where he leads a comprehensive music program for adults, youth and children.

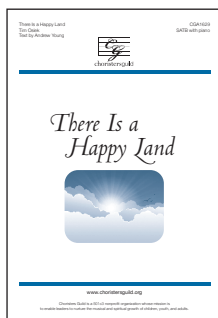


Anthems from Composer Tim Osiek

There Is a Happy Land

CGA1629 SATB with piano

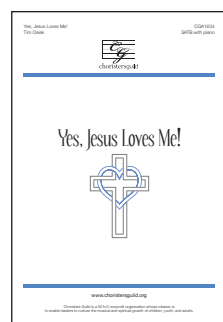
A breathtaking choral presentation for All Saints Sunday. Written for his grandparents, Tim Osiek's masterful composition paints a picture of the happy land - far, far away - where saints stand in glory. Osiek's sensitive phrasing, swelling piano accompaniment and soaring build offer a vivid message of hope and comfort. Certain to be a memorable moment in worship or concert.



Does Jesus still remember me? Echoes of the familiar tune appear throughout the anthem, but it is Osiek's fresh setting which assures the listener of Jesus' enduring love, no matter where life's journey leads.

Meet Tim Osiek

Composer **Tim Osiek** serves as music director at St. John UCC in Manchester, Missouri. He plays piano, organ, and trumpet, and enjoys incorporating many different styles of music in the service. Tim also is the director of the Sanctuary Choir, Bell Choir, and Joyful Noise. He earned a Master's degree in Church Music from Webster University.



Yes, Jesus Loves Me!

CGA1634 SATB with piano



A phenomenal re-imagining of the beloved Sunday school song, with plenty of moving musical moments throughout. Bestselling composer Tim Osiek has penned a thoughtful, emotional anthem that invites us to reflect on our faith journey from childhood to adulthood.

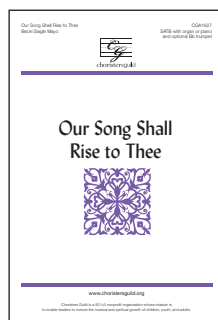
Festival Anthems of Praise

Our Song Shall Rise to Thee

Becki Slagle Mayo

CGA1627 SATB with organ or piano and optional Bb trumpet and congregation

This grand anthem for SATB, organ, and trumpet was written in celebration of the Atlanta Choristers Guild Chapter's 50th anniversary. Hearts and spirits will be filled with this jubilant refrain: "Our song shall rise to thee, God of all majesty!" Composer Becki Slagle Mayo creatively incorporates the text and tune of "Holy, Holy, Holy" and includes the option to involve a treble/children's choir as well as the entire congregation.



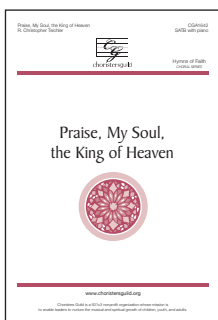
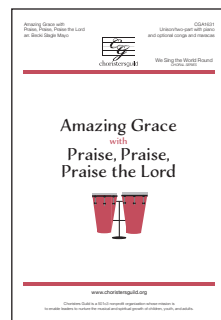
driving, rhythmic accompaniment underscores the vocals, which alternate between strong unison singing and full harmonic cadences. An impressive piece for a festival day!

Amazing Grace with Praise, Praise, Praise the Lord

arr. Becki Slagle Mayo

CGA1631 Unison/two-part with piano and optional conga and maracas

Filled with joyful rhythm, Becki Slagle Mayo combines two favorites for a winning combination! The piece opens with the Cameroon Processional, "Praise, Praise, Praise the Lord," which transitions seamlessly into "Amazing Grace" and infuses the beloved hymn with jubilant energy. Becki's optional harmony is a wonderful stepping stone for emerging part-singers.



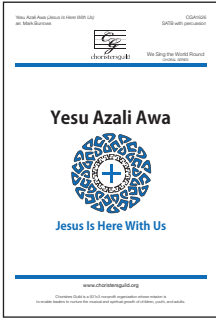
Praise, My Soul, the King of Heaven

R. Christopher Teichler

CGA1642 SATB with piano

Hymns of Faith Choral Series

This exciting anthem for Christ the King Sunday is a stunner from start to finish! Composer Christopher Teichler sets this familiar hymn text to a lilting new tune, which bursts with joyful praise. A



Yesu Azali Awa

Mark Burrows

**CGA1626 SATB with percussion
CGRP59 Reproducible Percussion
Parts**

We Sing the World Round Choral Series
This dynamic Congolese folk hymn is given a spirited arrangement for SATB and percussion from composer Mark Burrows. The Lingalo text is learned with ease, and the percussion groove locks in this

exuberant assurance: Jesus is here with us! A perfect selection to remind us of God's presence in our world, particularly on World Communion Sunday and throughout the Epiphany season.



And Are We Yet Alive?

Mark A. Miller

**CGA1638 SATB with piano
Mark Miller Choral Series**

"Glory and thanks to Jesus give - for God's almighty grace!" Bestselling composer Mark Miller gives Charles Wesley's text a fresh, new setting in this dynamic Gospel anthem for mixed choirs. Spirited and soulful, Miller captures the exhilaration of overcoming the trials and

tribulations of life's journey. This piece exudes pure joy! A great opportunity to feature a rhythm section and soloists.

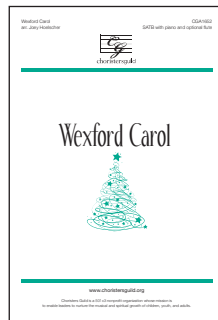
Choral Anthems for Advent, Christmas and Epiphany

Wexford Carol

arr. Joey Hoelscher

**CGA1652 SATB with piano and
optional flute**

This sensitive setting of the Wexford Carol by Joey Hoelscher is a stunning choice for worship or concert. The vocal arrangement offers wonderful opportunities for choirs to demonstrate musicality, tenderness, and depth, within a comfortable vocal range for singers of all ages. The intermediate/advanced piano accompaniment elevates the piece in a wonderful way, highlighting the creative use of harmonic texture by the arranger.

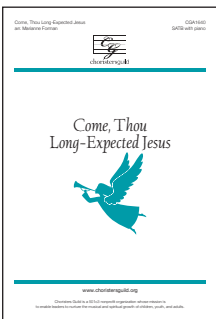
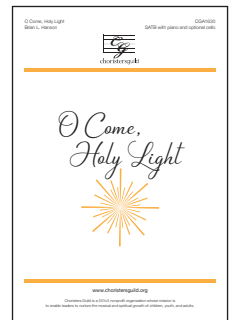


O Come, Holy Light

Brian L. Hanson

**CGA1630 SATB with piano and
optional cello**

Composer Brian Hanson's captivating work is on full display in this anthem for Advent. Hanson's original text is illuminated through his compelling vocal writing, gentle cello part, and inspiring piano accompaniment. A poignant plea for God's light to break into our world, making all things right.



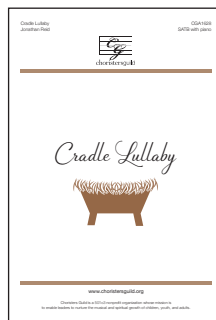
**Come, Thou Long-Expected
Jesus**

arr. Marianne Forman

CGA1640 SATB with piano

This jubilant anthem for mixed voices celebrates the coming of the promised King! Marianne Forman's arrangement is lively, filled with anticipation for the long-awaited Savior. An impressive piano accompaniment leads the way, setting an energetic tone and leading the listener

into a pensive middle section which ponders the significance of Christ's birth. The piece finishes with a grand proclamation: born to reign in us forever - raise us to thy glorious throne; Alleluia! An impressive anthem for worship or concert.



Cradle Lullaby

Jonathan Reid

CGA1628 SATB with piano

An endearing piece for Christmas from the pen of Jonathan Reid. Rising and falling vocal phrases are supported by a sensitive piano accompaniment, and an impressive ending showcases the full range of a mixed choir. The tender text draws comparisons to the infant Jesus, and represents a mother's prayer that her

own child may grow to love and serve the Lord.

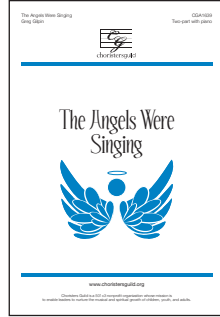


The Angels Were Singing!

Greg Gilpin

CGA1639 Two-part with piano

"Gloria" soars in this delightful two-part anthem for Christmas. Greg Gilpin's work showcases treble voices in a wonderful way. Young choirs develop their part-singing skills through three effective models: call-and-response, echo, and brief moments of parallel harmony. A lovely addition to Christmas worship!



Love Is in the Manger

Camilla Pruitt

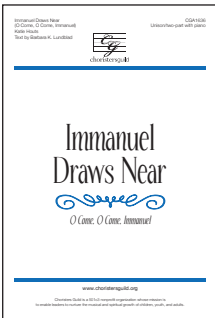
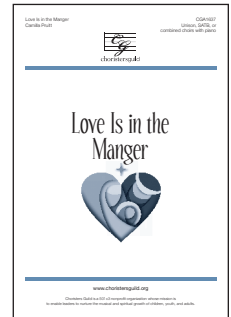
Orchestration by Luke Benton

CGA1637 Unison, SATB, or combined

choirs with piano

CGRP60 Reproducible Instrumental Parts (oboe, string quartet, harp)

This tender Christmas ballad asks an earnest question: "Can you find the manger? Love is in the manger!" The composer weaves her beautiful original melody with the familiar "Silent Night," making this a heartwarming presentation for Christmas worship. Conveniently written for flexible voicing, this can be performed by an individual children's or adult choir, with the option of singing as combined choirs. Instrumental parts for oboe, strings, and harp are also available.



Immanuel Draws Near

(O Come, O Come, Immanuel)

Katie Houts

Text by Rev. Barbara K. Lundblad

CGA1636 Unison/two-part with piano

"O Come, O Come, Immanuel" receives a refreshing text update by the Rev. Barbara K. Lundblad and a new melody by Katie Houts. Mysterious, yet filled with intent and with hope, this poignant Advent anthem can be sung by a unison

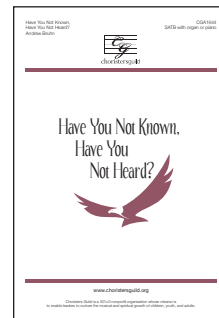
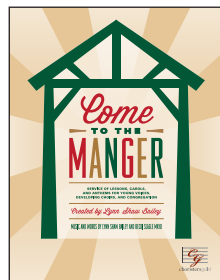


choir or a multi-generational two-part choir. A simple antiphonal section evokes the prophet's message passing from generation to generation, leading to a powerful climax: "Revenge and hatred put to flight! Rejoice, rejoice! Take heart and do not fear: God's chosen one, Immanuel, draws near."

**ALSO FOR
ADVENT**

Come to the Manger

CGC57



Have You Not Known, Have You Not Heard?

Andrew Bruhn

CGA1644 SATB with organ or piano

This Isaac Watts text is based on Isaiah 40, which appears in the Epiphany season of the revised common lectionary. The hopeful sentiment receives a lovely choral treatment from composer Andrew Bruhn, and a warm, sustained organ (or piano) accompaniment supports the

flowing choral melody throughout. With an abundance of unison and two-part mixed singing, this is vocally accessible for smaller choir and can be quickly learned in a few rehearsals.

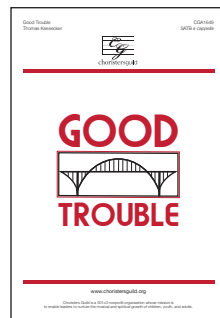
Devotional Anthems with Multi-Generational Voicing

Good Trouble

Thomas Keesecker

CGA1649 SATB a cappella

This fantastic piece for adult and youth choirs celebrates the life and legacy of civil rights icon John Lewis. "Good Trouble" calls us to action, working for justice and marching with love to make the world a better place for all. The optional text offers flexibility for use in sacred, secular, and community settings, and the stanzas are opportunities to feature a soloist or small group. A truly memorable piece for any size ensemble. Invite congregational/audience participation with the convenient reproducible page.



Oh, How I Love Jesus

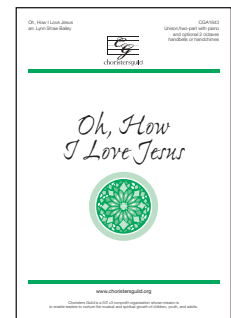
arr. Lynn Shaw Bailey

CGA1643 Unison/two-part with piano

and optional 2 octaves handbells or handchimes

Hymns of Faith Choral Series

This devotional hymn receives an uplifting treatment from arranger Lynn Shaw Bailey. Singers and ringers of all ages will find success in this anthem's appropriate range, accessible part-singing, and simple bell part. Aging voices will find this piece well in their range, while emerging note-readers and part-singers will learn melodic lines with ease.



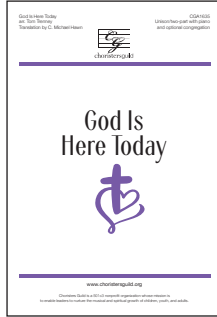
God Is Here Today

arr. Tom Trenney

Trans. C. Michael Hawn

CGA1635 Unison/two-part with piano and optional congregation

Earnest and reassuring, this anthem is a true reflection of the man honored in its dedication - Fred M. Rogers. Tom Trenney's lovely arrangement of "God Is Here Today" features a beautiful partner melody and an opportunity for congregational singing. The ending phrase certainly captures the essence of this song, as well as Mr. Rogers' legacy: God is love.



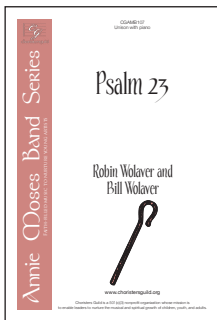
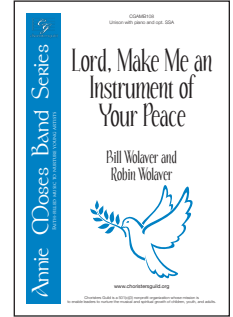
Lord, Make Me an Instrument of Your Peace

Robin Wolaver and Bill Wolaver

Unison with piano and optional SSA (CGAMB108) or SATB (CGAMB109)

Annie Moses Band Choral Series

Soaring, lyrical lines ebb and flow in this stunning anthem based on the prayer of St. Francis of Assisi. This poignant choral piece gently swells between the major key and its relative minor, expressing the pendulum swing between peace and discord. St. Francis acknowledged in his prayer. The unison choir (or featured soloist) may be joined by an optional SSA or SATB ensemble for an especially dynamic performance.



Psalm 23

Robin Wolaver and Bill Wolaver

CGAMB107 Unison with piano

Annie Moses Band Choral Series

A hauntingly beautiful unison setting of Psalm 23. Flowing melodic lines supported by a sensitive piano accompaniment create a stunning portrayal of this beloved psalm, providing listeners a true sense of comfort in the midst of trial or hardship. This lovely piece is accessible

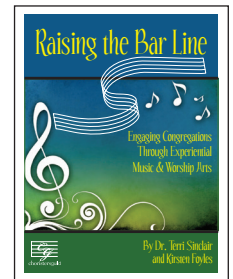
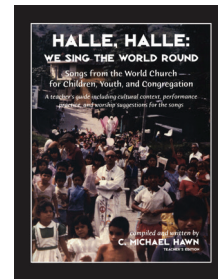
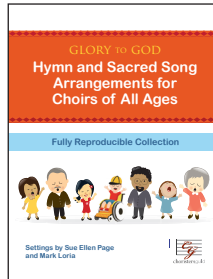
for a wide range of treble ensembles - upper elementary choirs, middle school or high school choirs, even a unison women's ensemble or soloist.

Additional Multi-Generational Resources

Glory to God CGC64

Halle, Halle We Sing the World Round CGC41

Raising the Bar Line CGBK75



Children's Musicals

More Power to You! Finding Our Strength in God

Kimberley Ingram and Joe Milton

Alex was an ordinary kid with ordinary problems. But one day, a bigger than ordinary challenge appears. It looks like a mountain, and it's called a GITOP: a Gigantic, Intimidating, Troublesome, Overwhelming Problem! We all have GITOPS in our lives. Where will we find the strength to face them? Let's step into the Word and see how the Bible stories of Joshua, Peter, and the House on the Rock might help us discover the courage and power that can only come from God. This new musical is a terrific fit for church choirs and Fine Arts Camps! Children use teamwork and creativity to invent lines, movements, and props. Discover how God gives us the power to face any problem - even a GITOP!



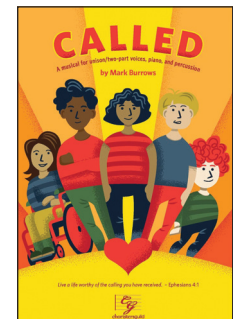
Called

Mark Burrows

"If you believe that children don't have to wait till they grow up to make a real difference in God's world, then I wrote this for you!" - Mark Burrows

What does it mean to be called by God? This musical for unison/two-part voices affirms that God has placed something beautiful in everyone and is calling us to share it with the world.

Through the honest, humorous storytelling and memorable musical numbers, all will feel empowered to live lives worthy of the calling we have received.



Silent Night: The Birth of a Carol
Hal H. Hopson

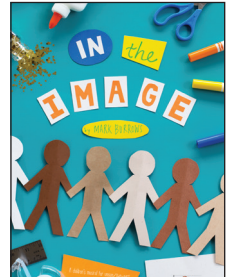
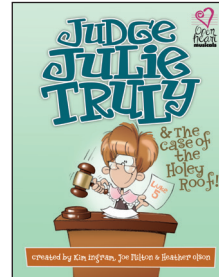
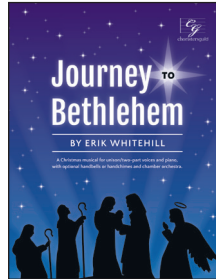
Travel back to Christmas Eve, 1818, and a small Austrian church nestled in the Alps where the beloved carol "Silent Night" was born. Mice have made a shambles of the organ, creating quite a problem for Pastor Joseph Mohr and Franz Gruber, the church organist. There's a happy ending, however, in this 17-minute musical based on the true story of "Silent Night." Six songs and an assortment of delightful characters comprise this easy to prepare and present musical crafted to ensure success for children's choirs large or small.



Additional Musicals

Journey to Bethlehem

Judge Julie Truly and the Case of the Holey Roof
In the Image VLRP



Choral, Elementary, or General Music Classroom
SING! School Choral Line edited by Victor C. Johnson

SING! is your source for distinctive choral octavos for use in classroom, concert, and festival. It is comprised of inspired choral works in a variety of styles and voicings to meet the needs of elementary, middle school or junior high, and high school choirs, as well as community choirs.

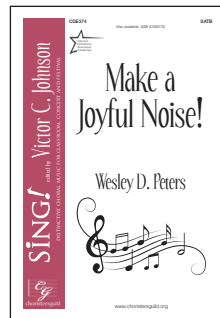
Make a Joyful Noise!

Wesley Peters

CGE374 SATB

CGE375 SAB

Bright mixed meters, a rhythmically driving accompaniment, and a contemplative middle section are the hallmarks of this dynamic setting of Psalm 100. Easily learned and accessible for choirs of all levels, this is a perfect choice as a concert or festival opener or a festive call to worship for church settings.



This Is Who We Are

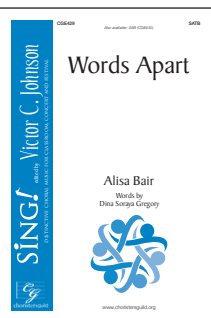
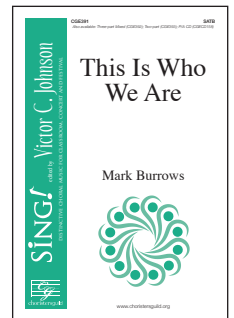
Mark Burrows

CGE391 SATB with Djembe

CGE392 Three-part Mixed with Djembe

CGE393 Two-part with Djembe

Written as a commission for the New Mexico Peace Choir, this piece encourages us to claim our better selves, to rise above struggle and fear, and to embrace the power we all have within us. "When we stand up for peace and justice, when we sing out for hope and kindness, when we reach out to shine and share our light, we show the world that, together, we can do beautiful things. This is who we are."



Words Apart

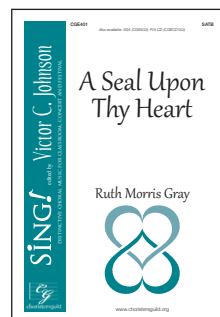
Alisa Bair and Dina Gregory

CGE429 SATB

CGE430 SAB

This gently driving piece derives its title from word play on worlds apart. It invites singers and audiences alike to reflect on our personal responsibility to use words to build bridges instead of tearing them down. Suitable for developing or advanced choirs, this penetrating piece

underscores the theme that "we are all the same, living words apart."



A Seal Upon Thy Heart

Ruth Morris Gray

CGE401 SATB

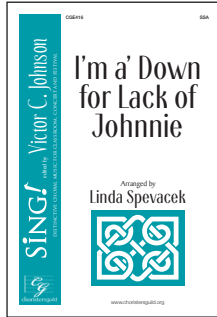
CGE402 SSA

Gray's skillful writing and sensitive interpretation of this beloved text from Song of Songs creates an appealing offering for mixed or women's voices. Beautiful melodic lines, flowing choral scoring, and a fluid accompaniment enhance the exceptional beauty of this eloquent work.

I'm a' Down for Lack of Johnnie
Linda Spevacek

CGE416 SSA with Opt. Flute

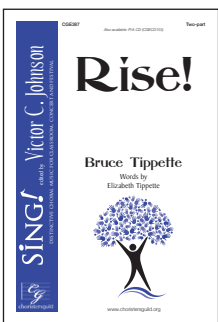
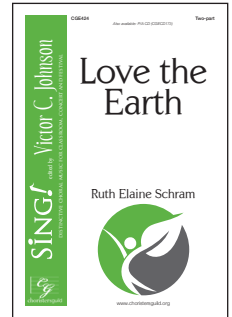
Expressive vocal writing paired with a sensitive accompaniment provide for an outstanding setting of this hauntingly beautiful Scottish folk song. The a cappella opening solo leads us into a contemplative score possessing a warm palette of choral colors and textures. The optional Flute adds to the mournful yet reflective mood of the piece, which will provide singers and audiences with a deeply emotional musical experience.



Love the Earth
Ruth Elaine Schram

CGE424 Two-part

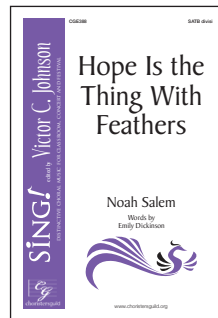
This lyrical and expressive view of the beauty of nature is a superb choice for Earth Day or any celebration of creation. With vivid word painting, an easy-to-learn melody, beautiful harmonies and a rich accompaniment, Schram has created a powerful work that encourages us to "love, protect, and defend the earth, while preserving her with tender loving care."



Rise
Bruce and Elizabeth Tippette
CGE387 Two-part

Conveying a positive and uplifting message to singers that they have the ability to make a difference in the world, no matter how difficult it may seem, this rhythmic original is a perfect choice for developing treble choirs. With opportunities for young singers to sing in unison, in simple two-part harmony, and

some call and response moments, this selection promises to be very appealing for budding musicians and an excellent fit for a concert opener or closer.



Hope Is the Thing with Feathers
Noah Salem

CGE388 SATB a cappella

This distinguished text by Emily Dickinson is given a beautifully introspective treatment with carefully crafted vocal lines and lush harmonies. Sensibly placed divisi help add to the full palette of choral colors in this work for advancing choral ensembles.

More from SING!

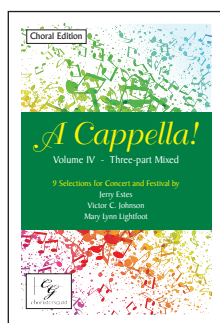
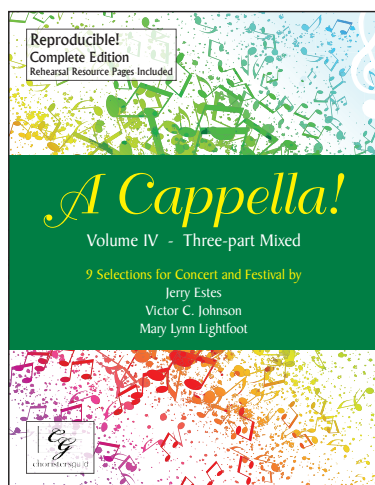
Find more options for classroom, concert and festival performance by browsing our most recent SING! catalog.

A Cappella! series

Volume IV of concert and festival selections
 Great resource for your music library

SING!

DISTINCTIVE CHORAL MUSIC FOR
 CLASSROOM, CONCERT & FESTIVAL



CGE319 Complete Edition
 Reproducible, rehearsal pages included
CGE320 Choral Edition
 Music only, not reproducible

Nine selections for concert and festival by Jerry Estes, Victor C. Johnson and Mary Lynn Lightfoot

Volume IV in the popular A Cappella! series features nine concert and festival selections for young and developing Three-part Mixed choirs from creative writers Jerry Estes, Victor C. Johnson and Mary Lynn Lightfoot. The Complete Edition is reproducible and also includes a Rehearsal Resource Page for each piece, a unique teaching/rehearsal tool which features Solfege; Vocabulary; and Preparation and Extension activities carefully crafted for each selection by Victor C. Johnson. The Choral Edition, ideal for use as a judge's copy or for your singers, is not reproducible and the Rehearsal Resource Pages are not included. Comprised of one spiritual arrangement, two folk song arrangements and six original selections in a variety of styles, this collection is an exceptional value and a great resource for your music library.

Handbell Arrangements by Cathy Moklebust

Reproducible Collections

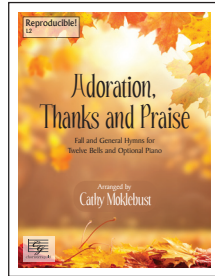
Adoration, Thanks and Praise

Fall and General Hymns for Twelve Bells and Optional Piano

CGB1204 print | CGB1204e digital

This collection includes five distinctive hymn arrangements for 12 bells (F5-C7) appropriate for the fall season of the church year, with optional piano accompaniments. Included in the collection are "A Mighty Fortress Is Our God" (EIN FESTE BURG), "All Creatures of Our God and King" (LASST UNS ERFREUEN), "Praise My Soul, the King of Heaven" (LAUDA ANIMA), "Praise to the Lord, the Almighty" (LOBE DEN HERREN), and "Sing to the Lord of Harvest" (WIE LIEBLICH IS DER MAIEN).

A bundle of mp3 accompaniment tracks is also available.

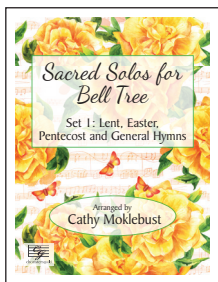
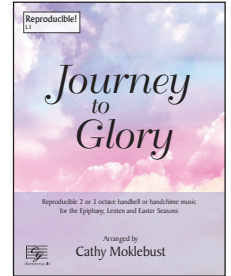


Journey to Glory (2-3 octaves)

For the Epiphany, Lenten and Easter Season

CGB1195 print | CGB1195e digital

Here is a "must have" for the beginning handbell or handchime group, or any group needing some quick-to-prepare music. This is a level 1 collection of 5 selections for Lent and Easter that feature flexibility - no bell changes, no bell sharing, and no table techniques - making it perfect for those groups who find themselves ringing with no tables. The selections included are "I Want Jesus to Walk with Me" (SOJOURNER), "Jesus, Keep Me Near the Cross" (NEAR THE CROSS), "Ah, Holy Jesus" (HERZLIEBSTER JESU), "The Strife Is O'er" (VICTORY), and "Christ Is Arisen, Alleluia" (MFURAHINI, HALELUYA).



Sacred Solos for Bell Tree

Set 1: Lent, Easter, Pentecost and General Hymns

CGB1203 print | CGB1203e digital

First in a series of collections for bell tree soloists with piano accompaniments. These accessible solos range from 2 or 3 octaves, and are also playable from the table with a few modifications. Included in the collection are "Abide with Me"

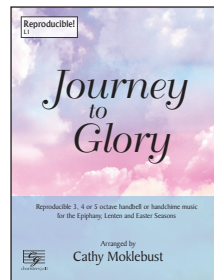
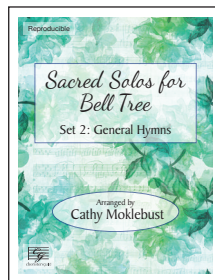
(EVENTIDE), "My Song Is Love Unknown" (RHOSYMEDRE), "He Is Risen, He Is Risen!" (UNSER HERRSCHER), "Good Christian Friends, Rejoice and Sing!" (GELOBT SEI GOTT), and "Spirit of God, Descend upon My Heart" (MORECAMBE). "Abide with Me" includes an optional part for flute. A bundle of downloadable mp3 accompaniment tracks is also available.

Sacred Solos for Bell Tree

Set 2: General Hymns

CGB1205 print | CGB1205e digital

Sacred Solos for Bell Tree, Set 2, includes five accessible solos based on general hymns appropriate most any time during the church year. The piano accompaniments are both printed in the collection and available as mp3 accompaniment tracks. The titles included are "Joyful, Joyful, We Adore Thee" (HYMN TO JOY), "I Come with Joy to Meet My Lord" (LAND OF REST), "Morning Has Broken" (BUNESSAN), "My Shepherd Will Supply My Need" (RESIGNATION), and "Come, Thou Fount of Every Blessing" (NETTLETON). Four of the solos are arranged for 3 octaves, and one is arranged for 2 octaves. The solos are also playable from the table with a few modifications.



Also Available:

Compatible edition for 3-5 octaves
CGB1196 print | CGB1196e digital

Ring in the Holidays

(2-3 octaves handbells or handchimes)

Reproducible holiday favorites

CGB1185 print | CGB1185e digital

Deck the Halls! This accessible, reproducible collection of eight secular holiday favorites is designed for groups looking for music that is quick to put together and is already arranged in a suitable concert order, lasting approximately 30 minutes. Simple, optional percussion parts provide additional sparkle, and are included within the handbell score. Compatible editions for 2 or 3 octaves and 3, 4, or 5 octaves are available.



Also Available:

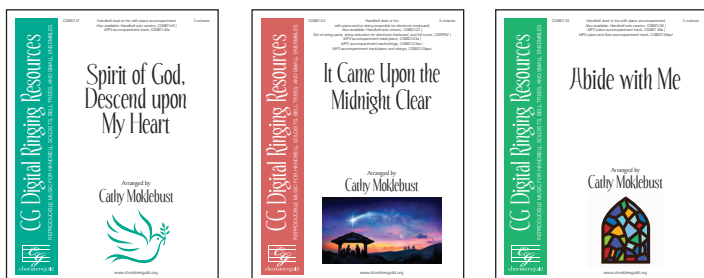
Compatible edition for 3-5 octaves
CGB1186 print | CGB1186e digital

Also from Cathy Moklebus
(digital downloads)

Meet Cathy Moklebus

- Spirit of God, Descend Upon My Heart** CGBD147
It Came Upon the Midnight Clear CGBD124
Abide with Me CGBD139

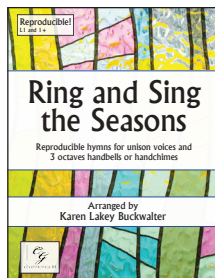
Cathy Moklebus is one of today's most popular handbell composers, clinicians, and conductors, with her music performed in concerts and festivals nationwide. Her ringing experience began in 1970, and she attended her first National Festival in 1975 as a high school student. Her first piece was published in 1987, and she now has nearly 400 pieces in print or in process. Ms. Moklebus is also a professional percussionist, having earned her undergraduate and graduate degrees in instrumental music at South Dakota State University, Brookings.



Handbell Arrangements by Karen Buckwalter

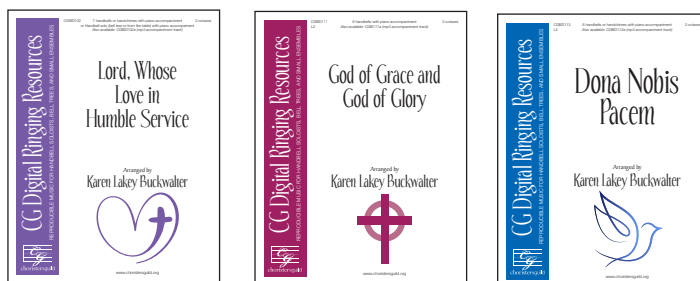
Ring and Sing the Seasons
Karen Lakey Buckwalter

CGB969 3 octaves handbells or handchimes and unison voices
Ring and Sing the Seasons is a reproducible collection comprised of both seasonal and general use hymn arrangements. The arrangements feature very simple rhythms and chords for handbells or handchimes, and unison vocal parts. Also included is an original processional, composed of layered ostinato patterns, with alternate texts for General, Christmas, Palm Sunday and Easter use. In her preface, Karen Lakey Buckwalter writes, "Having served 38 years in full time music ministry, I realized some of the most joyful moments were convincing choirs of all ages that they could ring and sing simultaneously." Separate vocal pages are included for the convenience of non-ringing singers.



CG Digital Ringing Resources
(digital downloads)

- Lord, Whose Love in Humble Service** CGBD102
God of Grace and God of Glory CGBD111
Dona Nobis Pacem CGBD113

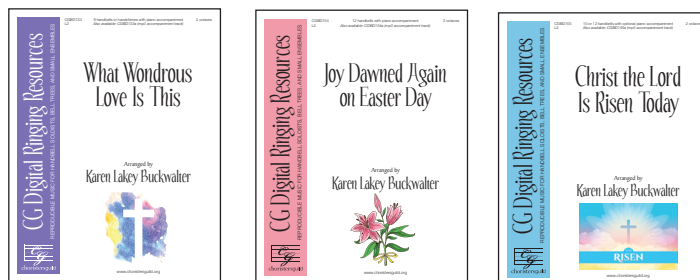


Meet Karen Buckwalter



Karen Buckwalter, a distinguished organist, pianist and composer, served as a full time Minister of Music for 37 years in Hanover, Pennsylvania. A graduate of Westminster Choir College in Princeton, New Jersey, and The Curtis Institute of Music in Philadelphia, she is internationally known in the field of handbell composition. Recognized for original compositions such as "Soliloquy for Bells" and "Nocturne in a minor," she now has over 90 bell/choral compositions in print.

- What Wondrous Love Is This** CGBD133
Joy Dawned Again on Easter Day CGBD154
Christ the Lord Is Risen Today CGBD155



New from Sandra and Mitchell Eithun

Reproducible Collections

Handbell Music by Sandra Eithun

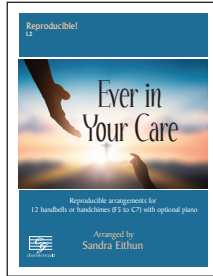
Ever in Your Care

For 12 handbells or handchimes (F5 to C7) with optional piano

Sandra Eithun

CGB1201 print | CGB1201e digital

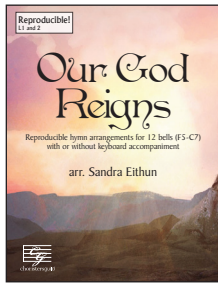
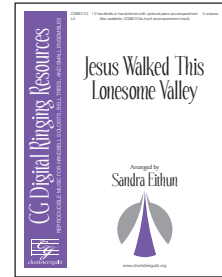
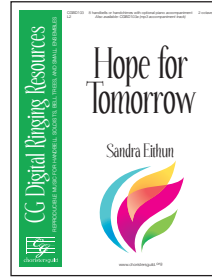
Crafted for fewer ringers, this wonderful collection of hymn arrangements will be a new go-to for music for small ensembles. Although optional, the piano accompaniment was written to enhance the texture and provide support to the arrangement. The 12 handbells or handchimes utilize the upper portion of a 3 octave set of bells or chimes. It is notable for handchime ensembles that all shakes are considered optional. A bundle of downloadable mp3 accompaniment tracks is also available.



Also from Sandra Eithun (digital downloads)

Hope for Tomorrow CGBD103

Jesus Walked this Lonesome Valley CGBD153



Our God Reigns

Reproducible hymn arrangements for 12 bells (F5-C7) with or without keyboard accompaniment

Sandra Eithun

CGB1056 print | CGB1056e digital

Varying in mood and ranging in difficulty from level 1 to 2, this collection of favorite hymns set for 12 bells and optional

keyboard will become a "go-to" resource that your small or shorthanded ensemble can turn to time and again. Requiring short amounts of rehearsal and fewer ringers, this collection features arrangements within the F5 to C7 range and in a variety of keys. The optional keyboard part offers a fullness to the settings when ringers are limited.

Handbell Music by Mitchell Eithun

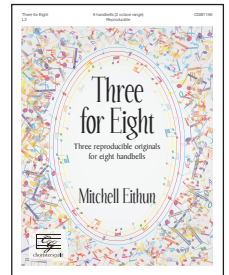
Three for Eight

Three reproducible originals for eight handbells

Mitchell Eithun

CGB1198 print | CGB1198e digital

Composer Mitchell Eithun has packed a lot of energy into this set of three reproducible original pieces for just 8 handbells (2 octave range). Your Level 3 ensemble will appreciate the challenge and musicality of "Quickening Spirit", "Broken Vessels" and "Fantasy in F minor."



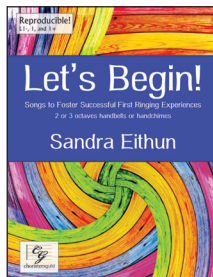
Let's Begin

First Ringing Experience for Handbells or Handchimes

Sandra Eithun

CGB1164 2 or 3 octaves handbells or handchimes | CGB1165 3, 4 or 5 octaves handbells or handchimes

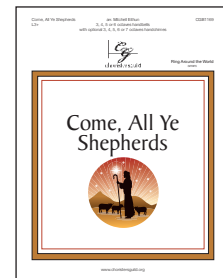
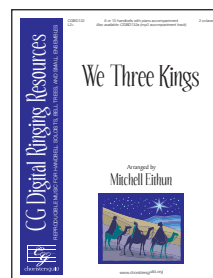
Through folk, classical, sacred and original titles, the new and exciting Let's Begin collection offers simple music to young or beginning musicians that will foster success and provide the building blocks to future ringing experiences. The integrity of these short, teaching pieces will give your ringers the confidence to perform and take on future music that will expand their musicianship even further.



Also from Mitchell Eithun

We Three Kings CGBD132

Come, All Ye Shepherds CGB1169

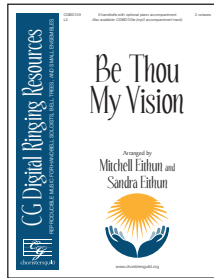


Collaborations by Mitchell and Sandra Eithun

CG Digital Ringing Resources (digital downloads)

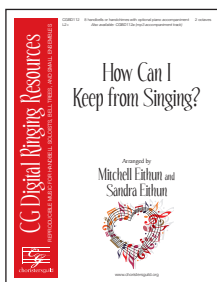
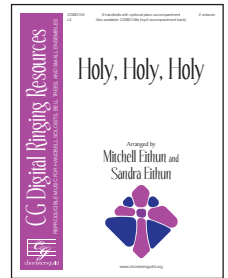
Be Thou My Vision Mitchell and Sandra Eithun CGBD109 Voicing

This arrangement of the well-known hymntune SLANE for just 8 handbells brings out the joy of the ancient Irish text "Be Thou My Vision." The optional keyboard accompaniment propels the piece forward and an optional repeat provides multiple performance options.



Holy, Holy, Holy Mitchell and Sandra Eithun CGBD108 Voicing

Called "the greatest hymn of all time" by The Hymn Society in the United States and Canada, "Holy, Holy, Holy" is arranged here for 8 handbells with exciting eighth note motifs that weave around the main melody as the sounds of bell peals lead to a grand conclusion. The piece is exciting with or without the optional keyboard accompaniment.



How Can I Keep from Singing Mitchell and Sandra Eithun CGBD112 Voicing

A beloved melody by Robert Lowry shines in this arrangement of "How Can I Keep from Singing?" for 8 handbells or handchimes and optional keyboard. A meditative first stanza leads to a reflective middle section and before finishing quietly. Listeners will be moved

by this thoughtful arrangement of a beautiful folk melody.



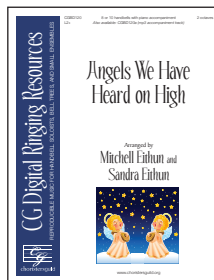
Love Divine, All Loves Excelling Mitchell and Sandra Eithun CGBD114 Voicing

This level 1 setting of the Welsh hymntune HYFRYDOL for 8 handbells and optional keyboard has a waltz-like quality supported by shakes and tower swings. The arrangement also includes brief references to the Scottish hymntune Tàladh Chriosda. This tune is

also associated with a number of other texts including "Alleluia, Sing to Jesus" and "Come, Thou Long-Expected Jesus."

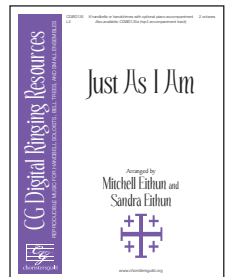
Angels We Have Heard on High Mitchell and Sandra Eithun CGBD120 Voicing

Mother-son duo Mitchell and Sandra Eithun have created this energetic setting of "Angels We Have Heard On High" for 8 or 10 handbells with optional keyboard. Driving rhythms move the piece through three verses of the rousing Christmas hymn. The arrangement works well with or without keyboard.



Just As I Am Mitchell and Sandra Eithun CGBD135 Voicing

The hymn "Just As I Am" receives a tender treatment in this setting for 8 handbells or handchimes by Mitchell and Sandra Eithun. Somber harmonies in the first stanza lead to an uplifting second stanza. This arrangement may be played with or without the keyboard accompaniment.



Meet Sandra Eithun



Sandra Eithun, M.M.Ed. is a graduate of Silver Lake College in Manitowoc, Wisconsin, with an emphasis in the Kodály teaching method, keyboard, and flute. She has been serving as Director of Music Ministry at First Congregational United Church of Christ in New London, Wisconsin, since 1992. At her church, Sandra is the director of three handbell choirs, serves as choral accompanist, and

organist/keyboardist. She is on the faculty of the Holy Family Conservatory of Music in Manitowoc, Wisconsin. She directed the Silver Lake College Handbell Ensemble for eleven years, is an active member of the Handbell Musicians of America and has served on their Area VII Board of Directors.

Meet Mitchell Eithun

Mitchell Eithun is a church musician as well as arranger and composer and has served as handbell director at the First Presbyterian Church of Holt since August 2018. Mitchell is interested in developing innovative rehearsal techniques and writing about the history of church music.

He holds a B.A. in Mathematics and Computer Science and a minor in Music from Ripon College and an M.S. in Computational Mathematics, Science and Engineering from Michigan State University. He writes online at hymnblog.com.



Handbell and Instrumental Music

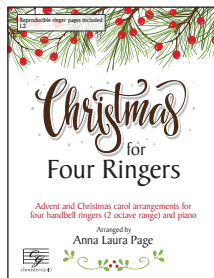
New to the resource issue are titles from the CG Digital Ringing Resource series, providing digital download titles for handbell solos, bell trees and small ensembles. Each individual publication is reproducible. Digital mp3 accompaniment tracks are also available. Otherwise, most of our new releases are available in either the traditional print format or as a digital download, as noted per title (click through your preferred format for the full listing.)

Handbell Arrangements by Anna Laura Page Reproducible Collections

Christmas for Four Ringers Advent and Christmas carols for four ringers and piano

CGB1184 print | CGB1184e digital

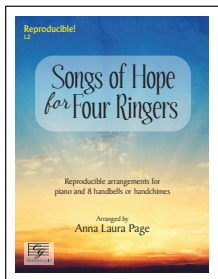
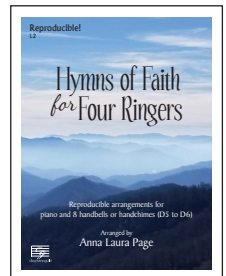
Each setting is written for 8 bells within the 2 octave handbell range. Some of the tunes may be used with other texts that are usable during various times of the year. Since there are no bell changes, the four ringers can easily play these carols without requiring bell tables. Reproducible ringer pages are included. Share the joys of the season with *Christmas for Four Ringers!*



Hymns of Faith for Four Ringers Reproducible arrangements for piano and 8 handbells or handchimes (D5 to D6)

CGB1200 print | CGB1200e digital

These reproducible and creative hymn arrangements are easily prepared and fun to play. Using only eight handbells or handchimes ranging from D5 to D6, they are playable with a 2 octave set of bells or chimes. Enhanced by wonderful piano accompaniments, each of these arrangements provides a full sound and satisfying experience. The four ringers may play from music stands instead of tables if desired, since there are no bell changes.



Songs of Hope for Four Ringers Reproducible arrangements for piano and 8 handbells or handchimes

CGB1202 print | CGB1202e digital

This delightful and accessible collection of five hymns is arranged for piano and 8 handbells or handchimes. Because there are no bell/chime changes, they may be rung using music stands instead of tables.

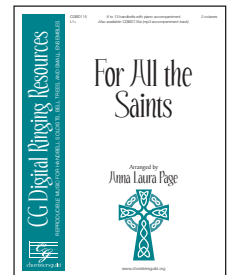
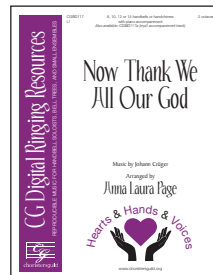
This makes it possible to ring anywhere in the sanctuary or elsewhere, as long as the keyboard is close by. The supportive and creative piano parts incorporate interesting harmonic treatments. The contents include festive as well as introspective titles.

Also from Anna Laura Page (digital downloads)

Now Thank We All Our God CGBD117

Let All Things Now Living CGBD129

For All The Saints CGBD116



Meet Anna Laura Page



Anna Laura Page received a Bachelor of Music degree in Vocal Music Education with a concentration in piano and a Master of Music degree in Music Theory with a concentration in organ from the University of Kentucky. Active as a composer, clinician, and organist, she has served as Handbell Editor for Accents Signature Music for the *Celebrating Grace* Hymnal. In

addition, she has received the ASCAP Standards Award for the past several years.

PLUS More Handbell and Instrumental Collections

Handbell Collections Reproducible

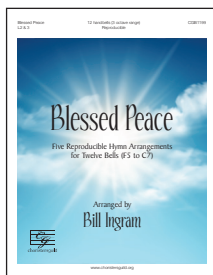
Blessed Peace

Five Reproducible Hymn Arrangements for Twelve Bells (F5-C7)

Arranged by Bill Ingram

CGB1199 print | CGB1199e digital

Since there are no bell changes, no tables are required. Some groups, using music stands for the music, have surrounded the congregation with ringers to good effect. You might experiment with the location of your ringers in the worship space.



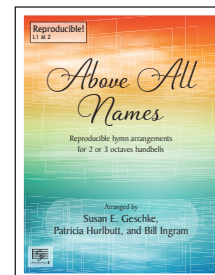
Above All Names

Hymn arrangements for 2 or 3 octaves handbells

Multiple arrangers

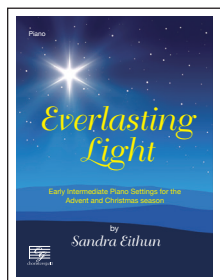
CGB1197 print | CGB1197e digital

Above All Names is a set of five hymns of adoration and praise skillfully arranged by Susan E. Geschke, Patricia Hurlbutt, and Bill Ingram. The pieces have no bell changes, and may be played with music stands if desired. This budget-stretching collection of hymn arrangements will be a valuable resource for developing 2 and 3 octave handbell choirs.



12 bell music does not have to be dull. AMAZING GRACE makes extensive and effective use of the singing bell technique. Seldom do you see a key change in 12 bell music but IN THE SWEET BY AND BY contains one that works well. Be careful to keep the RT sections in HOW FIRM A FOUNDATION crisp and clean.

Piano Collections



Everlasting Light

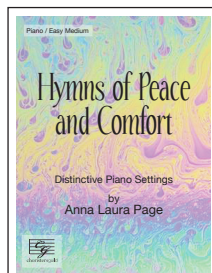
Early Intermediate Piano Settings for the Advent and Christmas Season

Arranged by Sandra Eithun

CGIN70 print | CGIN70e digital

Enhance your Advent and Christmas keyboard repertoire with these new settings for the season. You can prepare quickly with rewarding results to offer songs of reflection and joy during this holy

and festive time of year. Students as well as intermediate-level adults will find these settings both inspiring and satisfying.



Hymns of Peace and Comfort Distinctive Piano Settings

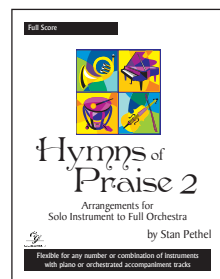
Arranged by Anna Laura Page

CGIN69 print | CGIN69e digital

Hymns of Peace and Comfort is a collection of piano settings that strive to give peace and comfort during challenging times. There are many things in life that cause anxiety and discomfort, and we find that

music, particularly hymns such as these, offers us peace. The eight settings are easy to medium in difficulty, and pianists will find the contents to be quite accessible.

Instrumental Collections



Hymns of Faith 2

arr. Stan Pethel

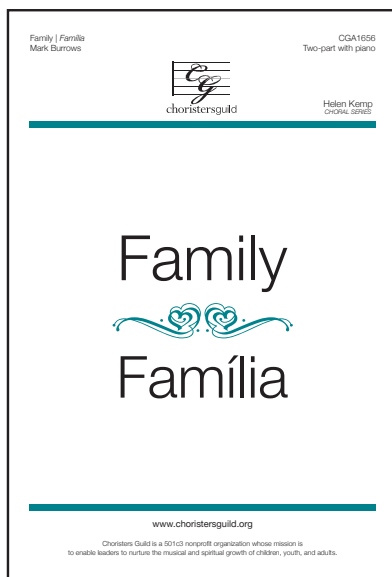
Arrangements for Solo Instrument to Full Orchestra | Flexible for any number or combination of instruments with piano or orchestrated accompaniment tracks

Hymns of Praise 2 is the newest in our popular line of instrumental music. The ten hymns are suitable for use at various times throughout the year, and are designed to allow for maximum flexibility of use. Many of the tunes are associated with multiple hymn texts sung at different times of the year. The arrangements are flexible for any number or combination of instruments, ranging from solo instrument or small ensemble (with piano or accompaniment tracks) to full orchestra. Each book includes a Solo and an Ensemble part for each

hymn. The primary hymn titles, alternate titles, and various books in this series are listed below. In case you missed them, please also explore our previous Stan Pethel instrumental publications: *Hymns of Praise*, *Carols of Christmas, Set 1*, and *Spirituals of Faith*.

Anthem Feature: *Family/Familia*

FROM THE CHORISTERS GUILD CATALOG
USES & TIPS BY KATIE HOUTS



Mark Burrows | CGA1656 Two-part with piano *Helen Kemp Choral Series*

Four years ago, Choristers Guild announced the Helen Kemp Choral Series, which features one terrific, newly-composed children's choir anthem each fall. The series honors Helen Kemp's legacy of light and love, her gift for writing beautiful, singable melodies, and her work to uplift and encourage each chorister she taught. The anthems chosen for the Helen Kemp Choral Series are wonderfully crafted - both in music and in message. These selections can serve as thoughtful theme songs for an entire choir year. The anthems incorporate messages that are fitting for any time of year, perhaps even used as bookends in the fall and spring.

The 2021 Helen Kemp Choral Series anthem was written by Mark Burrows. "Family/Familia" is a bilingual song of love and welcome. It celebrates the beautiful diversity of our communities and neighborhoods, with a gentle challenge to see one another as God sees us: beloved children of the world.

This accessible English/Spanish anthem extends a hand of welcome, asserting that "we are more than neighbors, we are family." Mark's thoughtful update to a well-known Sunday school song ("Jesus Loves the Little Children") is an endearing inclusion, drawing a wide circle around "every nation, every race," for "all are held in God's embrace."

Two partner songs create harmonies here, making it a great selection for young choirs learning the new skill of part-singing - or for older choirs who need a piece they can learn in one or two rehearsals. Mark's original melodies contain similar intervals and rhythms to the familiar "Jesus Loves the Little Children," and there are loads of opportunities to identify solfege and rhythmic patterns in this song. You might even choose to teach one part by rote, and then use the complementary melody as a note-reading exercise.

Does your congregation include Spanish-speaking ministries? Combine English and Spanish singers in celebration of our shared identity as children of God. Sending a team on a mission trip, or commissioning an outreach ministry? This anthem reminds us of our calling to build bridges and strengthen communities. The Spanish verse is easily learned by even the youngest singers, and the score contains pronunciation and translation aids.

May this beautiful anthem bless your community and encourage you to see God in your neighbor.

Spreading Hope Through Song

IDEAS FOR THE CLASSROOM
BY DARLA MEEK

Mama Africa! is a biography about singer and civil rights leader Miriam Makeba, who used her international fame to advocate for her people in South Africa. Author Kathryn Erskine won the Best Book for Young Children award in 2018 from Children's Africana Book Awards and illustrator Charly Palmer won the Coretta Scott King John Steptoe New Talent Illustrator Award for this book.

Miriam sang as soon as she could talk and danced as soon as she could walk. "Music gets deep inside me and starts to shake things up!" she said. And from deep inside, Miriam began to shake up the world.

At church, Miriam's choir teacher tells her she is free to sing out!

But out in the world Miriam is not free. Unless people have white skin, they are not free. To the white people who rule South Africa, Miriam's people are just Bantus.

The book describes the injustices imposed upon the people of color in South Africa due to the laws of apartheid, a word that means "apart-ness." Under apartheid, the white minority dominated other races and made life very difficult for black South Africans. They were forced to live and work in certain areas only, and their rights, travel, and daily activities were severely restricted.

The people began to protest these racist laws by staging rallies, boycotting businesses, and going on strike. One of the most well-known protesters was Nelson Mandela. He was arrested for his efforts and sent to prison for life.

Meanwhile, Miriam's career was growing in South Africa. She began singing professionally as a member of her cousin's band, the Cuban Brothers. Soon she moved on to the Manhattan Brothers and finally to an all-female group, the Skylarks. Her inaugural solo album became the first South African record to chart on the United States' *Billboard* Top 100. After performing a small role in the movie *Come Back, Africa*, she was discovered by Harry Belafonte, who took her under his wing. She moved to New York and soon became a highly sought-out performer throughout Africa, Europe and the United States.

Distressed by violent events back home, Miriam began to use her voice to sing protest songs denouncing apartheid. Her efforts angered South African authorities, who revoked her passport and refused to allow her to return home. However, she was invited to speak before the United Nations about the happenings in her home country and allies around the world began to join in her song.

Eventually, apartheid was dismantled and Nelson Mandela was released. Soon afterward, he became the first president of South Africa. After 31 years in exile, Miriam was allowed to go home, where she led South Africa to sing in celebration.

"Pata Pata" was Miriam Makeba's signature song. It is sung in Xhosa [KOH-sah] and it means touch, touch.

1. Teach the dance.

- All movements are performed on the steady beat.

touch (r)	step	touch	step
knee lift	(down)	knee lift	(down)
toes out	heels out	heels in	toes in
kick (l)	step	step	step

- These are detailed instructions for each movement.

Step one:

- o Stand with feet together. (This is referred to as "closed position.")
- o Extend the right leg straight out to the right and touch the toe on the ground.
- o Return foot to closed position.
- o Extend the left leg straight out to the left and touch the toe on the ground.
- o Return foot to closed position.

Step two:

- o Lift the right knee.
- o Return to closed position.
- o Lift the right knee.
- o Return to closed position.

Step three:

- o Keeping the heels on the ground, lift the toes and turn them outward creating a V with the feet.
- o Keeping the toes on the ground, now lift the heels and turn them outward, creating an inverse V with the feet.
- o Keeping the toes on the ground, now lift the heels and turn them inward, creating a V with the feet.
- o Keeping the heels on the ground, lift the toes and turn them inward back to closed position.

Step four:

- o Perform a low flick-kick with the left foot
- o Step left.

- o Step right.
- o Step left.
- o As you perform the three steps, rotate your body a quarter-turn to the left.
- Begin the movements again, turning a quarter-turn with each repetition.
- You can find many variations of this dance, including tutorials, online.

2. Teach the lyrics and melody.

LYRICS:

Saguquka sathi 'bheka'
iPata Pata.
Hiyo mama, hiyo ma
Nants' iPata Pata.

TRANSLATION:

We turned around and said, "Look!" Nants'
This is the Touch, Touch.
That's it, lady!
This is the Touch, Touch.

- Teach intervals of the A section (measures 1-4), Part 1 one-note-at-a-time using a tone ladder.

S M

D L,

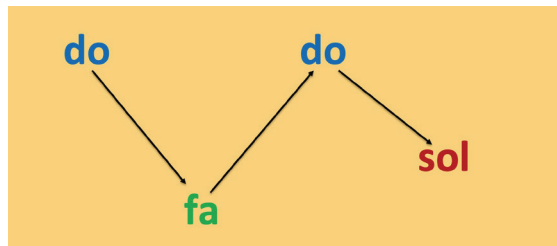
S,

- Insert "nants iPata Pata" as the children sing Part I. Switch parts.
- Teach the B section (measures 5-8) by rote.

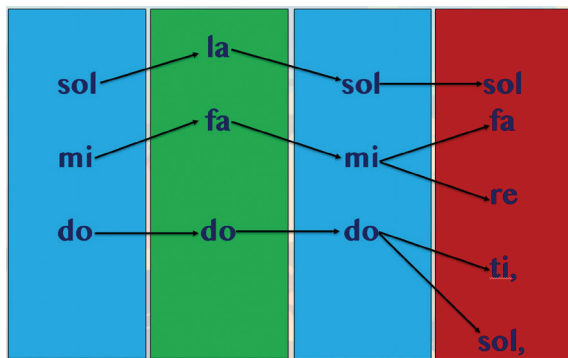
The musical score is presented in two systems, each with a vocal line (treble clef) and a piano accompaniment line (treble clef). The key signature has one flat (Bb) and the time signature is 4/4. The first system (measures 1-4) features the lyrics: "Sa-gu-ku-ka sa-thi beh-ka, Sa-gu-ku-ka sa-thi beh-ka," in the vocal line, and "(pa-ta.) Nan-tsi ___ pa-ta pa-ta. Nan-tsi ___ pa-ta" in the piano line. The second system (measures 5-8) features the lyrics: "Hi-yo ma-ma, hi-yo ma, Hi-yo ma-ma, hi-yo ma." in the vocal line, and "(pa - ta.) Nan-tsi ___ pa-ta pa - ta. Nan-tsi ___ pa-ta" in the piano line. The piano line consists of a steady eighth-note accompaniment.

3. Teach the underlying harmony parts.

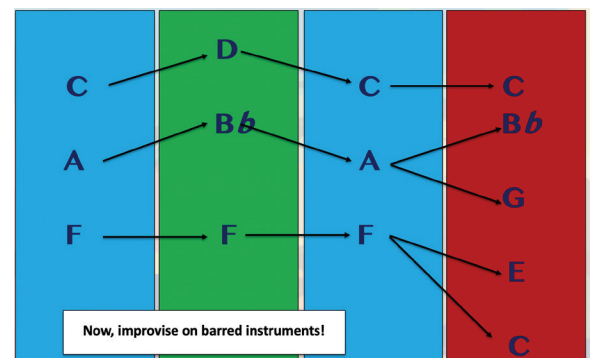
- Teach the chord roots. Each solfège syllable lasts four beats.



- Invite half the children to sing the melody and the other half to sing the chord roots. Switch parts.
- Now, introduce the other "levels" of each chord. (Note that the IV chord has been inverted for ease of singing and playing.) Begin by inviting the children to sing the lowest level (do-do-do-sol,) only as you sing the song. Trade roles.
- Divide the children into two groups to sing the lowest level with the melody. Switch parts.
- Next, have the children sing the middle levels only as you sing the melody. Trade parts.
- Divide the children into two groups to sing the middle level with the melody. Switch parts.
- Continue with the highest level.



- Now, it is time to combine two levels! Have half the children sing the lowest level and the other half sing the middle level as you sing the melody. Switch parts.
- Continue making combinations until the children are ready to divide into three groups and sing all three levels of the chord.
- When they are able to sing any of the levels without assistance, it is time to add some improvisatory fun! Have them improvise rhythm for each four-beat chord.
- Transfer to this idea to Orff instruments.



- Finally, for the ultimate challenge, invite them to “mix up” the levels. For example:
do – fa – mi
– sol or sol – fa – mi – re.
 - Teacher tip: You may find it helpful to use small, round stickers (find ones that are easy to remove) on the barred instruments in the three colors above. Tell the children to improvise for four beats using the BLUE notes, then the GREEN, then the BLUE again, and finally the RED.
- 4. Pair with an octavo from Choristers Guild.**
- CGE349 “Bara Na Wewe” by Victor C. Johnson, two-part
 - CGE422 “Jambo Rafiki!” by Victor C. Johnson, two-part with percussion
 - CGA1311 “Bwana Asifiwe” by Mark Burrows, unison/two-part
 - CGA1171 “Tunaomba Mungu Atawale” (We Pray God to Reign”) by John R. Paradowski, unison with piano
 - CGA1234 “Yesu Kwetu ni Rafiki” (“What a Friend We Have in Jesus”) by Mark Burrows, two-part with piano and optional percussion
- 5. Other classroom resources and ideas for this unit:**
- South African Zulu with Bongsi and Tshidi (Carnegie Hall Musical Explorers Series) <https://www.carnegiehall.org/Education/Programs/Musical-Explorers/Digital/Program-Two/Bongi-and-Tshidi>
 - Miriam Makeba performs live in 1967: https://www.youtube.com/watch?v=lNeP3hrm_k
 - Miriam Makeba interview in Finland in 1969: <https://www.youtube.com/watch?v=wONkMpbl7N8>
 - Miriam Makeba sings Mbube “Lion” (also known as “The Lion Sleeps Tonight”) in Switzerland in 2006: <https://www.youtube.com/watch?v=uWEoXsYw6wQ>
 - The Muses performing an instrumental version of “Pata Pata”: https://www.youtube.com/watch?v=B6jdLRck_Go
 - A recording session by the Playing For Change Band at Apogee Studios in Santa Monica, CA: <https://www.youtube.com/watch?v=CdDJfFACSTg>

CITATION: Erskine, K. and Palmer, C. (2017). Mama Africa! How Miriam Makeba spread hope with her song. HMH Books for Young Readers.

Darla Meek serves as Lecturer and Music Education Coordinator at Texas A & M University-Commerce. She is a teacher trainer for both Movement and Basic Pedagogy I for Orff Levels courses. Darla presents professional development sessions at the district, state, regional, and national levels, and her materials for elementary music specialists have been published through Choristers Guild, Celebrating Grace, Inc., and Sweet Pipes, Inc. Her collection, CGBK74 All Things Bright and Beautiful, contains nine foundational Bible verses set to music with Orff and other percussion instruments.



Bonclarken Music Conference Celebrates 60th Anniversary

BY TRIP MCGILL

The Bonclarken Music Conference is a conference and ministry planned and sponsored by the Worship Committee of the General Synod of the Associate Reformed Presbyterian Church (ARP). Our conference began in 1962, when only a few ARP churches had choir directors with any training in choral music. The conference began as "Synod's Choir Workshop" which was held during the same week as the General Synod meeting was being held. The workshop was first held in the music room of the old hotel on the grounds of Bonclarken Conference Center in Flat Rock, North Carolina.

The first workshop was for adult choral singers and was conducted by Dr. Marion Magill, who at the time was the Director of Music Education in Greenville, South Carolina. For the next several years, Dr. Magill directed the workshop with 50 to 70 participants. Not long after the workshop was established, the ARP Synod appointed a Music and Worship Committee. This committee wanted to enlarge the program by adding a children's choir.

After a few years of planning, in 1970, the first Music Conference was held. Dr. Magill directed the Adult Choir and Mabel Stewart Boyter of Atlanta, directed the Children's Choir of about 30 to 40 boys and girls. Anne Alexander of Gastonia, N.C., was in charge of this newly formed conference. When Mrs. Alexander gave Mrs. Boyter her check for her honorarium, Mrs. Boyter took out her checkbook and wrote a check for the tithe of her fee back into the conference fund, because she "wanted to see this conference succeed and grow."

In subsequent years, because Dr. Magill had moved to New York City as professor of Music at Columbia University, several different directors came to conduct the Adult Choir. Mabel Boyter directed what was now known as the Junior Choir for several years. Haskell Boyter also came and conducted the Adult Choir for a couple of years.



Mabel and Haskell Boyter

By then, the conference was known as the Bonclarken Music Conference. In 1975, because so many of our youth were experiencing changing voices and wanted to continue coming to Music Conference, a Youth Choir was born out of the Junior Choir. In 1979, we added a Primary Choir, followed by the addition of an Intermediate Choir (now the Middle School Choir) in 1982. In 1993, at the age of 88, Mabel Boyter returned to Bonclarken to start the Cherub Choir.

As the years have moved on, Choristers Guild has played an important role in the expansion of our conference. Many of our clinicians over the past years have been associated with Choristers Guild as clinicians, board members, and the like.

Helen Kemp was instrumental in continuing the development of our children's choir program. As a clinician, Helen was with us in 1981, 1989 (along with Michael, Janice, and her husband John, as clinicians as well as 15 family members who spent the week at Bonclarken), 2000, 2004 and at our 50th Anniversary in 2011, where she gave a stunning workshop/reading session and served as the reader at our celebration of worship at the end of the week.



Helen Kemp

Some of the many other clinicians we have had over the years include Terry Kirkland, G. Stanley Powell, Allen and Susan Pote, Ronald A. Nelson, Jane Marshall, John Yarrington, Steven Ortlip, Linda Leslie Bradberry, Walter Ehert, Ellen Brown, Reta R. Phifer, Hal and Martha Hopson, John Horman, Janeal Krehbiel, Bing Vick, William Thomas, Michael Jochen, Larry and Susan Wyatt, Milburn Price, Jeanie Reed, Eileen Straw, André Thomas, Anton Armstrong, Craig Denison, Sandy Holland, Paula Wilson, Jeff Johnson, Craig Courtney, Hilary Apfelstadt, Lucy Ding, Judy Bowers, Karol Kimmell, Kenney and Heather



Lynn Grimsley, Victor Johnson, Trip McGill - 2016

Potter, John Warren, Elizabeth Shepley, Jeffrey Redding, Robert and Cora Scholz, Kevin Fenton, Shannon Jeffreys, Amanda Smith, Carol Krueger, Eric Nelson, Rollo Dilworth, Christopher Aspaas, David Mandt, Troy Robertson, Mark Stover, John Ferguson, Susan Eernisse, Todd Arandt, Terry Taylor, Dan Forrest, and Victor C. Johnson.

How blessed we have been to have learned from such fine choral masters over the years. This summer, as we celebrate our 60th Anniversary, we will celebrate the theme: Great is Thy Faithfulness: Bright Hope for Tomorrow. Our faculty for this summer of 2021 will include Anton Armstrong, Adult Choir, John Ferguson, Conference Organist, Troy Robertson, Youth Choir, David Mandt, Middle School Choir, Amanda Smith, Junior Choir, and Elizabeth Shepley, Primary and Cherub Choirs. Our conference is July 11-16, 2021 at Bonclarken Conference Center in Flat Rock, NC.



Anton Armstrong and Tripp McGill

Our plan is to move forward and pray that we can meet together (in-person) this summer for a wonderful anniversary week of worship, music and fellowship, celebrating the past, enjoying the week and looking to the future. God has been so good to our conference. How blessed we have been to have had so many wonderful clinicians over the years. We are thankful for each person. We are thankful for the support we have had over the years from Choristers Guild and for the important role Choristers Guild has played in the growth and success of our conference.

It is indeed a blessing for Lynn Grimsley,

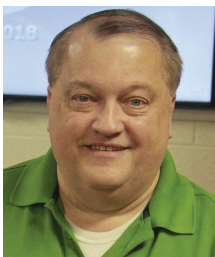
Norma Jean Huffstetler, and myself to be Co-Directors of this conference. We join a whole host of other folks who have led this conference in leadership over the years, namely, Anne Alexander, Harriett Leslie, Barbara Lauderdale, Reta Phifer, Betty Hunt, Terry Mann, Rachel Spencer, Corky Koonts, Patsy Surratt, and Linda Miller.

It has been such a blessing for me to attend and be a part of this conference for the past 50 years of the 60-year history. I can speak for many of us who grew up at this conference: This conference has taught us all to be better teachers, church music ministry personnel, organists, choir directors. Because this conference is rooted in Christ, it has provided us all an opportunity to grow in Christ and to teach us about God's faithfulness and his abundant goodness and his gift of music and worship.



Bonclarken Music Conference Concert

Trip McGill lives in Kings Mountain, North Carolina is a graduate of Erskine College, Due West, SC, was the former choral teacher at Ashbrook High School, Gastonia, NC, is Director of Music and Organist at First Associate Reformed Presbyterian Church, Gastonia, NC, serves as Camp Director for the Bonclarken Music Drama Camp, is Co-Camp Director of Camp Bonclarken, and is Co-Conference Director of the Bonclarken Music Conference. (www.bonclarken.org)



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